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MUSICAL HISTORY,

BIOGRAPHY, AND CRITICISM:

BEING

A GENERAL SURVEY OF MUSIC,

FROM THE EARLIEST PERIOD TO THE PRESENT TIME.

BY GEORGE HOGARTH.

LONDON:
JOHN W. PARKER, WEST STRAND.

M.DCCC.XXX.V.

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PREFACE.

At a period when Music is more and more extensively cultivated, as a branch of polite knowledge, as a powerful aid in the exercises of devotion, and as a rational and elegant recreation in social and domestic life, a work like the present appears to be called for. Dr. Burney's *History of Music*, from its magnitude, is not calculated for general use, and, moreover, does not embrace the last half century,—a most eventful and interesting period of the art. A work upon the plan of Dr. Burney's, the fruit of similar learning and research, equally attractive in its style, and better proportioned in the relative extent of its different parts, would be most welcome to those who are inclined to enter deeply into the study of musical history and antiquities. The minute details, however, which such a work must necessarily contain, would have little interest for a numerous and daily increasing description of readers, whose taste for the art leads them to desire a general knowledge, not only of its present state among ourselves, but of its history in other times and countries.

It is for this class of readers that the present work is intended. The author's object is to give that information respecting the progress of Music, the personal history of the most eminent Musicians, and the present state of the art in this and other countries, which is now looked upon as indispensable to every person of liberal

attainments. He has endeavoured to use simple and perspicuous language, avoiding technical phraseology and abstruse discussions; these, in truth, being wholly unnecessary in treating of Music, not as an intricate science, but as one of the most beautiful of the Fine Arts. He has entered, as fully as the plan of a concise and popular work would admit of, into an examination of the works of the great masters; endeavouring to illustrate those principles of criticism which are the foundation of sound judgments on musical subjects. His opinions, he knows, are not always in accordance with those which have been advanced by critics superior to himself; and he is very far from having any overweening confidence in his own infallibility. He may have taken narrow views, or (like many of his betters,) may have been sometimes blinded by prejudice. But his opinions have been carefully formed; and any errors that may be laid to their charge are certainly not the result of wilful perversion of judgment.

The following pages contain a view of the state of music among the ancients; an account of its revival in the middle ages; and a history of its progress in Italy, Germany, France, and England, down to the present time. It embraces biographical sketches of the greatest musicians, (the lives of many of whom are full of interest,) and critical remarks on their productions.

It is hardly necessary to say, that the same minuteness of historical detail cannot be expected in this as in a larger work. But, in taking a general survey of the art, the Author's object has been to select its most prominent and important features; and he believes he

has omitted very few musicians whose labours have materially influenced its progress.

On one interesting topic he has not touched, further than in the way of incidental remark. This is the *national*, or *traditional* music of different countries. But this, as yet, is more a matter of inquiry and speculation than of history. Before a history of national music can be written, multitudes of volumes, unconnected with the subject of music, must be ransacked; and even then the materials will be meagre and unsatisfactory. Travellers are seldom sufficiently versed in music to collect and note down accurately the melodies, or to describe distinctly the musical instruments, and the modes of vocal and instrumental performance, of the countries they visit. A historian of national music must not only spend years in collecting and digesting the fragments of information scattered through innumerable volumes, but, like another Burney, only on a much more extensive scale, must make a series of "Musical Tours" through the remotest regions of the earth.

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MUSICAL HISTORY.

CHAPTER I.

THE MUSIC OF THE ANCIENTS.—MUSIC OF THE HEBREWS—THE EGYPTIANS—THE GREEKS—THE ROMANS.

Music, though now a very complex and difficult art, is, in truth, a gift of the Author of Nature to the whole human race. Its existence and influence are to be traced in the records of every people from the earliest ages, and are perceptible, at the present time, in every quarter of the globe. It is a part of the benevolent order of Providence, that we are capable of receiving from the objects around us, pleasures independent of the immediate purposes for which they have been created. Our eyes do not merely enable us to see external things, so as to avail ourselves of their useful properties; they enable us also to enjoy the delight produced by the perception of *beauty*, a perception which (upon whatever principle it may be explained,) is something distinct from any consideration of the mere utility of an object. We could have had the most accurate perceptions of the form and position of everything that constitutes the most beautiful landscape, without receiving any idea of its beauty. We could have beheld the sun setting amid the glowing tints of a summer evening, without thinking of anything beyond the advantage of serene weather; we might have contemplated the glassy expanse of the ocean reflecting the tranquil beams of the moon, with-

out any other feeling than the comfort of a safe and easy navigation; and the varieties of hill and dale, of shady woods and luxuriant verdure, might have been pleasant only in the eyes of farmers or graziers. We could, too, have listened to *sounds* with equal indifference to everything beyond the mere information they conveyed to us; and the sighing of the breeze, or the murmuring of the brook, while we learned from them nothing of which we could avail ourselves, might have been heard without pleasure. It is evident that the perception of external things, for the mere purpose of making use of them, has no connexion with the feeling of their beauty; and that our Creator, therefore, has bestowed on us this additional feeling, for the purpose of augmenting our happiness. Had he not had this design, he might have left us without the sense of beauty or deformity. "If God," says Paley, "had wished our misery, he might have made sure of his purpose by forming our senses to be as many sores and pains to us as they are now instruments of our gratification and enjoyment; or by placing us among objects so ill suited to our perceptions, as to have continually offended us, instead of ministering to our refreshment and delight. He might have made, for instance, everything we saw loathsome, everything we touched a sting, and every sound a discord."

In place of every sound being a discord, the greatest part of the sounds which we hear are more or less agreeable to us. The infinite variety of sounds produced by the winds and waters,—the cries of animals, the notes of birds,—and, above all, the tones of the human voice, all affect us with various kinds and degrees of pleasure; and, in general, it may be said, that it is such sounds as indicate something to be feared and avoided, such as the howling of wild beasts, or the

hissing of serpents, that are positively painful to our ears. In this sense, all nature may be said to be full of music; the disagreeable and discordant sounds being (as in artificial music,) in such proportion only as to heighten the pleasure derived from those which are agreeable. The human voice is that which pleases us chiefly, and affects us most powerfully. Its natural tones and accents are calculated to penetrate the heart of the listener; and the union of these to articulate speech, in every language, not only produces a melody which pleases the ear, but an effect on the feelings, of which the mere words would be incapable. These natural tones of the voice, either by themselves, or joined to articulate language, constitute music in its simplest state; and the pleasures and feelings derived from such music must necessarily have existed in every form of society.

The history of Music, therefore, is coeval with the history of our species. In the earlier ages of the world, of the music of which no remains have descended to the present times, its history must be gleaned from ancient literature; and the scanty lights thus afforded, must be aided, (as far as possible,) by conjectures derived from the state of music in those rude and primitive stages of society which come under our own observation. Volumes upon volumes have been written upon the music of the ancients, full of learned research and ingenious speculation; but the results have by no means repaid the labour. From these works, a good deal of information may be acquired respecting the customs and manners of the ancients; but they hardly contain a single fact which can be of any use to the practical musician of the present day, or to those *dilettanti* who prosecute musical inquiries from a love of the art as it now exists.

Without reference to historical details of any sort, it

may be concluded, from the existence of music in every state of society, at the present day, that it also existed in the earliest ages of the world. We find that the music of uncultivated tribes, and the music which, in civilized nations, has descended from their rude ancestors, though presenting many varieties, arising from the character of the people, the genius of their language, and other causes, has yet a strong general resemblance. By analyzing the simple melodies found among the common people of Scotland, Ireland, France, and other parts of Europe, and in Hindostan, Persia, the Islands of the Indian Ocean, Africa, and even China, it is discovered that these melodies are formed upon a certain scale, or series of sounds, which, therefore, is dictated and rendered agreeable to our ears by an original law of nature; and this scale, too, is substantially the same as that on which the most artificial music of the present day is founded, the latter being only rendered more extensive and complete. It cannot, then, be doubted, that, in the most ancient times, there existed melodies founded on a similar scale, and possessing similar characters to the national music of the present day: and it may reasonably be supposed, that the strains, for example, of the shepherds and herdsmen of the patriarchal ages, whose manners are so beautifully described in Holy Writ, were nearly akin to the untutored lays which are found to express the loves and griefs of the present pastoral inhabitants of similar regions.

The most ancient notices of music are to be found in the Bible. The invention of musical instruments is ascribed, in the Book of Genesis, to Jubal, who is mentioned as being the "father of such as handle the harp and organ." The invention of instruments at this early age of the world implies the previous existence of vocal

music; for instruments have always been devised for the purpose of imitating the melodious accents of the human voice. What was the nature of the instruments invented by Jubal, can only be matter of conjecture; for the words "harp and organ," used in our translation of the Scriptures, are not to be held as meaning the instruments now known by these names. The translators of the Bible into modern languages, knowing nothing of the instruments used among the Hebrews, seem to have employed the names of modern instruments almost at random, in this as well as other places. In the French translation of this passage, the words "le violon et les orgues" are found; and in the CLth Psalm, where there is an enumeration of the instruments then in use among the Hebrews, the French translators have again used the word "violon," though there is not the slightest reason for supposing that any instrument at all analogous to the violin was known prior to the middle ages.

That the Hebrews were a very musical people, appears from every part of the Old Testament; music being mentioned as forming a part of all their religious rites and ceremonies, and as being used on all festive occasions, whether public or private. During the reigns of David and Solomon, the most splendid period in Jewish history, this art seems to have been at its height among that people. David was himself a musician; and his inspired lyrics, the Psalms, were set to music for the purpose of being performed by "the chief musician," and the band or orchestra under his direction, which consisted of numerous singing men and singing women, and players upon different instruments. Of these instruments nothing more is known, than that some of them had strings, seemingly on the principle of the modern harp; that others were of the nature of horns, or trumpets; and

that others were beaten, like cymbals. As to the music itself, it probably resembled very much the rude, but frequently grand and imposing music still to be heard in various parts of the East, consisting of a very simple strain or melody, adapted to the enunciation of a long poem, sung by a single voice, intermixed with chorusses in the unison or octave, and accompanied in a similar manner by instruments. During the period of their national prosperity, the Hebrews appear to have excelled their contemporaries in music, as in other arts; for, in the beautiful lamentation composed on the Babylonian captivity, (the CXXXVII[th] Psalm,) the captives are described as being importuned by their oppressors to entertain them with the "Songs of Sion." "For they that led us away captives required of us a song, and melody in our heaviness, saying, Sing us one of the songs of Sion. How shall we sing the Lord's song in a strange land? If I forget thee, O Jerusalem, let my right hand forget her cunning!" Though the Hebrew people were afterwards restored to their country, yet their subsequent history is that of a continual decline, down to their total destruction as a nation, and affords no materials whatever for throwing light on the state of their music.

That music was cultivated by some of the nations by whom the Jewish power was overthrown, particularly among the Chaldeans, appears from different passages in the sacred writers. Daniel describes the musical establishment at the court of Nebuchadnezzar as being magnificent, and as comprehending the different instruments in use among the Hebrews. For their music and instruments, the Chaldeans were probably indebted to their captives. But there is one people, the Egyptians, among whom music, like other arts and sciences, seems to have flourished in the most remote ages, and in a

degree far surpassing anything to which they afterwards arrived in other parts of the ancient world.

This wonderful people were formed into a powerful kingdom, at a period when the ancestors of the Jews were confined to the single family of Jacob. Even then, they appear, from the Book of Genesis, to have been far advanced in civilization; possessed, of course, of music, as well as those arts which belong more exclusively to polished life. By the concurring testimony of Greek writers, music was cultivated in Egypt from the most distant times to which their records ascend. From these writers, however, we learn nothing more than the fact, that music was cultivated, and that the Greeks derived from the Egyptians many of their musical instruments. But there still exist some pieces of Egyptian antiquity, from which it may be inferred that the music of that country must have been, like other arts, in a great measure lost, before it began to be cultivated by the Greeks.

One of these is an Egyptian pillar, brought to Rome by Augustus, and still to be seen there, where it is known by the name of the *guglia rotta*. On this pillar, (which is supposed by the most learned antiquaries, to have been erected by Sesostris several centuries before the Trojan war,) there is a representation of a musical instrument of two strings, and having a neck somewhat resembling the modern lute. Now, the contrivance of giving to stringed instruments a neck, or finger-board, by which one string can be made to produce a series of notes by the pressure of the different fingers, was totally unknown to the Greeks; and this method of increasing the powers of stringed instruments was one of the circumstances which contributed most essentially to the advancement of modern music. The possession, by the Egyptians, of this most important expedient, and its

being unknown to the Greeks, would lead to the inference, that, as the Egyptians had an instrument so much more perfect than any of those known to the Greeks, they possessed a kind of music corresponding to the superior powers of this instrument.

Another piece of Egyptian antiquity was discovered by Mr. Bruce, and is minutely described by him in a letter to Dr. Burney. It is a drawing of a musical instrument, in an ancient sepulchre adjoining to the ruins of Thebes. After describing the sepulchre, and its indications of a very remote antiquity, Mr. Bruce gives an account of the picture in the following remarkable terms:—"At the end of the passage on the left hand, is the picture of a man playing upon the harp, painted in fresco, and quite entire. He is clad in a habit made like a shirt, such as the women still wear in Abyssinia, and the men in Nubia. This seems to be white linen or muslin, with narrow stripes of red. It reaches down to his ancles; his feet are without sandals, and bare; his neck and arms are also bare; his loose wide sleeves are gathered above the elbows; his head is close shaved; he seems a corpulent man, and about fifty years of age, in colour, rather of the darkest for an Egyptian. To guess by the detail of the figure, the painter should have had about the same degree of merit with a good sign-painter in Europe; yet he has represented the action of the musician in a manner never to be mistaken. His left hand seems employed in the upper part of the instrument among the notes in *alto*, as if in an *arpeggio;* while, stooping forwards, he seems with his right hand to be beginning with the lowest string, and promising to ascend with the most rapid execution; this action so obviously rendered by an indifferent artist, shows that it was a common one in his time, or in other words, that great hands were then

frequent, and consequently, that music was well understood, and diligently followed." Mr. Bruce then goes on, at greater length than is necessary for our purpose, to describe the construction of the instrument, and accompanies his description with a figure of the harp. According to his representation, it closely resembles the harp of the present day, and is as elegant in form, and rich in ornament, as those which are seen in our drawing-rooms. Taken in proportion with the size of the performer, it must have been, according to Mr. Bruce, about six feet and a half in height, with thirteen strings, which must not only, from its size, have afforded powerful tones, but a scale of considerable extent. Mr. Bruce concludes his letter with the following observations: "This harp overturns all the accounts of the earliest state of ancient music and instruments in Egypt; and is altogether, in its form, ornaments, and compass, an incontestable proof, stronger than a thousand Greek quotations, that geometry, drawing, mechanics, and music, were at the greatest perfection when the harp was made, and that what we think, in Egypt, was the invention of arts, was only the beginning of the era of their restoration."

In the same letter, Mr. Bruce mentions another ancient harp, which is represented on a *basso-relievo* at Ptolemais, a city built by Ptolemy Philadelphus. It has fifteen strings; from which circumstance, and from there being no harp with so many strings found in any remains of Grecian sculpture, Mr. Bruce concludes that it, like the other, is Egyptian;—a conclusion which is strengthened by the place where its representation was found.

Whatever was the splendour of the Egyptian monarchy, and the state of the arts and sciences among the people, in ages of which nothing is known, it appears

that this splendour had decayed, and those arts and sciences had been lost, before any Grecian author, whose writings are extant, had acquired any personal knowledge of that country. The earliest Greek writers who describe the pyramids, and other monuments of antiquity, seem to have been as ignorant of their history and origin, as we are at this day; and everything that they say, conveys the impression of a country full of the wrecks of a more elevated state of society. Though, therefore, the Greeks admit that, in the earlier periods of their own history, they borrowed largely from the arts and sciences of the Egyptians, it is probable that, even in that remote period, the decay of Egypt had begun, and that there no longer existed that music, and those instruments, which they had formerly possessed. Egypt, during the whole period of its authentic history, was in a state of gradual decline; till at last, under the dominion of Alexander the Great, its arts and sciences, and even its language, were Grecian;—thus receiving back from the Greeks, a portion of that which, in the days of its own glory, it had bestowed upon them.

The Greeks are the people of antiquity, whose music has attracted the largest share of attention among the moderns. During the whole period of their history, they considered music as an art of great dignity and importance, and cultivated it with the utmost assiduity. Its practice formed an essential part of education among the higher ranks, to whom, indeed, it was in a great measure confined; and its theory occupied the attention of the most distinguished men of science, several of whose writings on the subject are still extant.

It might, therefore, have been expected that our knowledge of Grecian music should be considerable. But in truth, it is quite the reverse; and neither the contents of the ancient writings, nor the multifarious researches

and speculations of modern inquirers, give us any idea of what the Greek music really was. Nor is this so surprising as it would at first appear. The music of a country can be handed down to a remote posterity only by the preservation of actual compositions, by means of a notation which is not merely adequate to express the sounds with distinctness, but continues to be intelligible. Now, all that remains of this music, consists of two or three small fragments, expressed by a notation, the manner of interpreting which is far from being fully understood.

As to the scientific treatises which we still possess, though they profess to be on the subject of music, yet (with very slight exceptions) they have little to do with it as a practical art. They are, in fact, treatises on that branch of Natural Philosophy, which is termed acoustics; and are calculated to throw no more light on the art of music as then practised, than could be gained at the present day, from the *Harmonics* of Smith, or the *Acoustics* of Chladni,—works, which, in their objects, correspond precisely to the musical writings of Aristoxenus and Euclid. The object of these writers, both ancient and modern, is to obtain an accurate division of the intervals of the scale by means of calculations, deduced from the vibrations of sonorous bodies; and the only result from these calculations, which can at all be beneficial to practical music, may be a more perfect method of tuning certain instruments. But the modern writings in which these descriptions are found, do not contain a syllable, which in after-times would give the slightest idea of the music which is now practised among us; and precisely similar is the case with the writings of antiquity. Some treatises, indeed, there are, which are somewhat of a practical nature; explaining the mode of notation, and even giving something like rules for com-

position: but the want of a body of music, by which these rules might be illustrated, renders them now unintelligible and useless. All that we learn from these writings, and from the attempts of modern commentators, is, that we know next to nothing of the matter, in so far as the value of the Greek music is concerned; though we obtain a good deal of information respecting the extent to which its practice was carried, and its influence on society and manners.

The poems of Homer are full of allusions to music, which he represents as having been in constant use at the time of the Trojan war. At that period, the music of voices, accompanied by the lyre and the flute, is described as being always employed, not only on public, solemn, and festive occasions, but also as a favourite amusement of private life. Banquets, sacrifices, and processions, were accompanied by minstrels, whose function it was to rouse the feelings by singing appropriate poetry. Achilles, when, in resentment for the loss of his mistress, he is visited during his retirement by his friends deputed to persuade him to return to the army, is found in his tent, soothing his irritated feelings by singing and playing on the harp. And Paris is upbraided by Hector, for the effeminacy of his character, "his curling tresses, and his silver lyre." Homer seems to have been peculiarly sensible of the charms of music, of which, and its effects, the *Iliad* and the *Odyssey* contain many exquisite descriptions. In the rapturous language which he employs on the subject, and the variety of his beautiful allusions to it, he, more nearly than any other poet, approaches our Shakspeare; who, however, as the eulogist of music, stands unrivalled.

The principal musical instruments among the Greeks (the only ones, indeed, on which musicians of eminence thought it worthy to perform) were the lyre and the

flute. For the former instrument there were different terms, which, in modern languages, have been translated sometimes by the word *lyre*, and sometimes *harp*. The flute, though it was held in high estimation, has not been described in such terms as to give us a distinct idea of its powers. It seems to have been brought to a high degree of improvement, as it was the instrument used by the most esteemed public performers, some of whom are said to have paid for a flute sums equal to five hundred pounds sterling.

In the time of Homer, the lyre appears to have had only four strings; from which circumstance, and its small size, it must have been an instrument of very feeble powers. Between the time of Homer and that of Terpander, who is supposed to have flourished between six and seven hundred years before the Christian era, the number of strings was increased to seven. An eighth string, completing the octave, was added by Pythagoras, about a hundred and fifty years after Terpander.—Successive additions continued to be made.—Euclid speaks of the lyre having ten strings. Timotheus, whose name has acquired a modern celebrity, from Dryden's *Alexander's Feast*, appears to have increased the number to eleven; for which enormity he was condemned by the Spartan senate to have the additional strings of his lyre cut off, and to be banished from the city*. In this document he is accused of having corrupted the ears of youth by encroaching on the simplicity of the seven-stringed lyre; from which it would appear that, whatever may have been the case elsewhere, it had

* Our fashionable piano-forte players, by the inordinate use they make of the shrill, tinkling notes which have been recently added to the top of the instrument, sometimes make us think that such an edict against them would not be a bad thing at present.

till his time, remained in that state at Sparta. Plutarch speaks of a lyre of twelve strings; which number it never seems to have exceeded.

The musical scale of the Greeks, reached, at its greatest extent, to two octaves. It precisely resembled the scale of the moderns in the disposition of its intervals, and consequently, in the kind of melody which it was calculated to produce. But, in place of being arranged by octaves, as with us, it was arranged into *tetrachords*, or groups of four notes each. The Greek music, too, like the modern, had its three genera;—the *diatonic*, or natural scale, of which the greatest part of melody consists,—the *chromatic*, in which the sounds of the natural scale are artificially divided by semitones; and the *enharmonic*, in which this division is made into quarter-tones. There were a variety of *modes*, similar to the variety of keys in modern music. These modes were distinguished by the names of different districts, as the Dorian, Lydian, Phrygian, &c., and are described as acting differently on the feelings;—the Lydian being soft and soothing, the Phrygian bold and warlike, &c. These differences could not have, we think, arisen from the difference in the pitch, which is said to be the circumstance that distinguished the different modes, like the modern *keys*. A modern air preserves the same expression whether it is sung in a higher or lower key. There must have been, we apprehend, some diversity of rhythm, or some peculiarity in the mode of performance, belonging to each mode, of which we have no explanation.

It is generally supposed that the Greeks had no musical rhythm, except that which regulated their poetry, so that the length of the notes, and the different kinds of musical feet, in their airs, were regulated entirely by the quantities of the syllables, and the feet of the poetry to which they were united.

The Greek system of musical notation was excessively complicated; and, as might be expected, is imperfectly understood, notwithstanding the research and ingenuity which have been bestowed on the subject. The letters of the alphabet formed the basis of this notation, and were multiplied by distortions and mutilations of their forms,—by accents, and arbitrary marks, producing above sixteen hundred signs or characters, to learn and acquire the use of which, we are informed by the Greek writers, cost the labour of several years.

A few fragments of ancient Greek music are still in existence. Three hymns—to Apollo, Calliope, and Nemesis—have been discovered in three different ancient manuscripts, and in circumstances which leave no doubt as to their being genuine. They have been published by different antiquaries, and the copies are found, on the whole, to correspond. Dr. Burney has given them, with an interpretation, in modern notes, resulting not only from his own labours, but those of the former publishers of them. It is unfortunate, however, that the result does not repay the labour that has been bestowed on these relics of antiquity; for the music, as rendered in modern notes, is a mere jargon, from which we conceive that no conclusion of any kind can be drawn. The sounds are as barbarous as those of the rudest savages. We cannot believe that they are such as afforded pleasure to the most elegant and refined people of antiquity; and we are the more ready to withhold our belief, when we consider how uncertain it is whether the ancient notes are properly interpreted.

Burney gives a fourth specimen of Greek music, consisting of part of an ode of Pindar, with musical notes, but of somewhat doubtful authority. This has a little more of the semblance of music than the other specimens, the sounds having some degree of connexion,

and not being offensive to the ear. Dr. Burney has furnished it with a modern dress, by reducing it to regular measure and putting a bass to it; in which guise it has somewhat the effect of a modern church chant. But these fragments cannot in the least assist us in forming an idea of the character of the Grecian music; for, even supposing them all to be not only genuine, but correctly rendered into modern notes, there may have been conventional rules and methods of performance, (as is the case among ourselves,) not expressed by the notation, of which we cannot have any notion, and which may have rendered the effect of the music totally different from that which is conveyed to us by the modern notes. Besides, these fragments probably were meant to be recited, or chanted, by a great number of people in chorus, and, if so, could no more give us a general idea of Greek music, than two or three of our psalm tunes could enable our posterity, three thousand years hence, to draw conclusions as to the music of England in the nineteenth century.

The question, whether the Greeks possessed a knowledge of what is called "harmony," or the pleasure produced by the combination of different sounds, heard at the same time, has undergone a great deal of discussion. A view of the arguments on each side would be inconsistent with the plan of a popular work. We are inclined, however, to think that the question has been decided in the negative, for two reasons. In the first place, no indication of the effects of harmonious combinations is to be found in the Greek writers. They use the word "harmony," indeed, but not in the modern musical sense. Its meaning in music is defined by Suidas to be "a *well-ordered succession*," or, in other words, *melody*; and ancient treatises professing, in their titles, to be "On Harmony," do not contain a word

relating to harmony in its modern acceptation. Even in modern popular language harmony is used for melody. Addison speaks of an harmonious voice. In the second place, the Greeks treated as discords those combinations which are now considered most agreeable and essential in harmony, a fact which alone seems sufficient to decide the question in the negative.

Music was held in the highest estimation among the Greeks, during the whole period of their history. To excel in it was considered as an accomplishment fitting the highest rank and gravest character; and it was reputed a powerful agent in forming the mind of youth, and in rousing the feelings of courage and patriotism. The celebrated Tyrtæus was not only a warrior, but a poet and a musician. The Spartans paid him the greatest honours; and it was their practice, that the soldiers, before going on a military expedition, were summoned to the king's tent, to listen to his warlike songs. The ancient writers are full of the effects of music on the passions. Plutarch relates that Terpander, by means of his music, appeased a violent sedition among the Spartans; and that Solon, merely by singing a poem of his own composition, persuaded the Athenians to renew an unsuccessful war which they had given up in despair. Thucydides says, that when the Lacedemonians went into battle, it was the practice to play soft music for the purpose of preventing their courage from becoming too impetuous; but that, on one occasion, when the day was going against them, Tyrtæus who was acting the part of a musician, quitted the soft Lydian mode, and began to play in the Phrygian, which so re-animated the retiring troops, that they returned to the charge and gained the victory. Dryden's inimitable description of the effects of the lyre of Timotheus on the mind of Alexander, is founded on incidents in the

history of that hero. Plutarch mentions that when the celebrated flute-player Antigenides played a martial air before Alexander, that monarch became so inflamed that he sprang from the table, and seized his arms; and his rushing from the banquet, with a torch in his hand, to destroy the conquered capital of Persia, was a circumstance which really happened. The celebrated painter, Theon, when about to exhibit a picture on a martial subject, made a musician sound a charge on the trumpet before withdrawing the curtain; an exquisite piece of foppery, according to our ideas, but it is described as producing the intended effect.

The lyrists and flute-players of antiquity received rewards for their public performances more than equal to the most extravagant salaries now given to Italian opera-singers, and were, consequently, equally splendid and luxurious in their way of life. Amabæus, the harper, whenever he sang on the stage, was paid an attic talent (nearly two hundred pounds of our present money,) for his performance; and Xenophon, in the following passage, gives a striking picture of the manners of those performers. "If," he says, "a bad performer on the flute wishes to pass for a good one, how must he set about it? He must imitate the great flute-players in all those circumstances that are extraneous to the art itself: and, principally, as they are remarkable for spending great sums in rich furniture, and for appearing in public with a great number of servants, he must do the same." Human nature is the same in all ages; there are few modern arts or professions, in which the same method of gaining distinction is not resorted to.

The powerful influence of the Greek music on the passions and feelings, argues nothing in favour of its intrinsic excellence. We find that a highland pibroch, played on the bagpipe, is as strong an incitement to

courage in the day of battle as the strains of Tyrtæus. The great moral agency of the songs of Dibdin, in inspiring our sailors not only with courage, but with manly and generous sentiments, must be ascribed much more to the verses than to the airs; and the political influence of music is of the same kind. It was the vigorous poetry, for instance, of the celebrated Marseillois hymn, acting on minds already excited by the events of a momentous crisis, that enabled it to rouse the population of France to an enthusiasm which rose to phrensy; and then the music, by itself, could produce a similar effect, by its association with the poetry and with the circumstances of the time. The song of the Marseillois was heard in France a thousand times, after the fever of the first revolution was over, with no other feeling than that of the admiration (with some small degree of excitement) which spirited poetry and music always produce: but no sooner did a new revolution break out, than the similarity of the crisis awoke all the old associations connected with this song; and then, as before, it resounded in every quarter, raising the feelings of the multitude from ardour to enthusiasm and even fury. Such, no doubt, was the manner in which the patriotic songs of antiquity produced the great effects ascribed to them. As to the effect of music merely instrumental in battle, it must be ascribed, partly at least, to some direct influence which seems to be possessed by certain sounds. The clangor of the trumpet has, in itself, something rousing and warlike; and the "spirit-stirring" quality of the drum, especially when combined with

> The pomp and circumstance of glorious war,

is universally felt. Mr. Bruce, after describing an Abyssinian trumpet, says, "This trumpet sounds only one note, E, in a loud, hoarse, and terrible tone. It is

played slow when on a march, or where no enemy appears in sight; but afterwards it is repeated very quick, and with great violence, and has the effect on the Abyssinian soldiers, of transporting them absolutely to fury and madness, and of making them so regardless of life as to throw themselves in the middle of the enemy, which they do with great gallantry. I have often in time of peace, tried what effect this charge would have upon them, and found that none who heard it could continue seated, but that all rose up and continued the whole time in motion." This is an exact description of the effect of the bagpipe on the Scottish highlanders.

While we do not believe that the effects of the Greek music were produced by any peculiar qualities unknown to the music of modern times, neither are we inclined to agree with those who, forming an estimate of it from the fragments which survive, and arguing from its want of harmony, suppose it to have been rude and inartificial. These surviving fragments, as we have already said, hardly afford room for conclusions of any kind; and there can be no doubt that the practice of melody might be carried to a high pitch of refinement without any aid from harmony. Even in modern times, the sweet and expressive tones of a melodious voice, without any accompaniment, afford the utmost delight. It is impossible to believe that an art, cultivated for a series of ages among a people so ingenious and refined as the Greeks, could have remained in a barbarous state. As we have already remarked, the elements of music exist originally in the human mind; all mankind being not only gifted with a sensibility to musical sounds, but so formed as to be pleased with sounds belonging to a scale or series, which is found in every part of the world. The Greeks, therefore, must have had a national music, corresponding in its qualities to the character of

the people and their language; and this species of music, understood and enjoyed by the great mass of the population, must have been that on which the more artificial music was founded. Dr. Burney has shown, that the oldest music of the Greeks, of which any account can be given, was founded on a scale corresponding precisely with the scale of the Scottish music—a circumstance which we should, at any rate, have concluded to have been the case, from the general considerations we have stated: and it is surely absurd to suppose, that, while the inhabitants of the mountains and the plains possessed melodies dictated by Nature herself, the more refined inhabitants of the cities could listen to such barbarous jargon as the hymns to Apollo and Nemesis are supposed to have consisted of.

The most artificial melodies of modern times are perfectly congenial in character to the national music of the different countries of Europe. Examine a song of Rossini, the most florid of modern composers, and it will be found that its subject, or the strain that forms its ground-work, resembles entirely the popular airs of his country; and this is equally the case with the airs of Mozart and Weber. The resources of modern art have greatly enlarged the bounds of melody, and bestowed upon it many graces and embellishments—frequently too many—but its *substratum* is always found to consist of the most agreeable strains of popular music.

The Greek authors tell us that the bulk of their music was in the *diatonic* genus, because this species of music was understood by everybody; the other genera being practised only by professors of the art. This corresponds exactly with the state of music in modern times. The ancient diatonic scale was capable of producing exactly the same species of melody with the similar scale of the moderns, in which the great bulk of our music, also, is

composed; because it is intelligible to every person, learned or not, who is possessed of any sensibility to music. It is probable, therefore, that this species of music, among the Greeks, like that of the moderns, consisted of the elementary strains of their national airs, refined and expanded by the taste and skill of their musicians: and when we consider the pains bestowed on its cultivation by men of the highest eminence, and the universal delight which it gave to the most accomplished and intellectual portion of the Grecian people, there seems little reason to doubt that this music was not only formed out of those elements which are furnished by nature, but that it was carried to a very high degree of excellence as an art.

The state of music among the Romans requires little particular notice. They no doubt had a national music peculiar to themselves; but their music, as an art, was entirely borrowed from the Greeks. During the days of the Roman empire its cultivation seems to have been carried to excess; and the passion for it which was exhibited by Nero would be a proof that a love for the arts is consistent with the most abominable depravity were it not pretty clear that he was actuated, like many modern amateurs, by vanity more than a love of music. The means he took to preserve and improve his voice were, of course, such as were ordinarily practised by the singers of his time. He lay on his back with a leaden plate on his stomach; took strong medicines, and abstained from various kinds of food which were supposed to hurt the voice. He gave up making harangues to the senate and the soldiery, from the fear of injuring his voice, which he cherished for the more important employment of singing in the theatre. After all, he was most probably an execrable performer; and it was by the influence of compulsion and terror that he procured

attention and applause. He is said to have kept up an establishment of five thousand singers and players on instruments. When about to put himself to death, he cried, "What a pity it is to kill so good a musician!"

Soon after this period music began to decline in the Roman empire. The music of the Greeks, with the use of their instruments, sank into oblivion; and the slight knowledge of it which we now possess is gleaned entirely from the few ancient Greek treatises on the subject which survived the dark ages.

CHAPTER II.

THE PROGRESS OF MUSIC DURING THE MIDDLE AGES, AND DOWN TO THE END OF THE SIXTEENTH CENTURY.—MUSIC OF THE PRIMITIVE CHRISTIAN CHURCHES.—GREGORY THE GREAT.—NOTATION.—THE ORGAN.—INVENTION OF COUNTERPOINT.—THE TROUBADOURS.—POPULAR MUSIC.—PALESTRINA.—SACRED MUSIC IN ENGLAND.—PSALMODY.—MADRIGALS.—MUSIC IN GERMANY AND FRANCE.

Music was employed from the earliest ages of the Christian church, in its religious service. What the music of the first Christians was, can only be matter of conjecture. But it may be supposed to have been similar to that which had formerly been used in the different countries where they dwelt. In Judea, the religious chants formerly used in the Jewish worship would still be used; and in other parts of the Roman empire, the new Christians would have recourse to the pagan hymns of the Greeks and Romans. That the music of the Christian church came to be generally borrowed from the Greeks, appears from the circumstance, that, when St. Ambrose, about the end of the fourth century, digested this music into a regular system, and established what has been called the Ambrosian chant, the nomenclature he adopted was entirely Greek. The different modes, or scales, on which this chant was constructed, were distinguished by the Greek names of Dorian, Phrygian, &c.

About two centuries afterwards, the celebrated pope Gregory the Great improved and extended the limits of the ecclesiastical chant; and threw it into that form which, in the Catholic church, is retained at this day. Parts of the Catholic liturgy are still chanted, or recited, in a kind of melody, composed strictly according to the

laws of the Gregorian chant; and with an effect wonderfully grave and noble, arising, partly from the simplicity of the strain, and its total dissimilarity to any of the music that is used on lighter occasions, and partly from the associations connected, as in the case of Gothic architecture, with its venerable antiquity. Of this character of the Gregorian chant our modern composers are so well aware, that they often employ it, on particular occasions, to heighten the effect of their sacred music. The music of these Gregorian chants, in the Catholic missals, is written in those ancient square characters which are usually called Gregorian notes; a term which has led to the supposition that Gregory was the inventor of these notes. This, however, is not the case. Gregory, indeed, made the very important step of applying the first seven Roman letters to the sounds of the octave, as is done to this day; but the Gregorian notes were not invented till many centuries after his death.

About the middle of the fourth century, regular choirs were introduced into the churches. These were divided into two parts, and made to sing alternately, or responsively. This was called *antiphonal* singing, out of which the modern *fugue* has arisen. In this species of music, a certain phrase of melody, after having been sung by one portion of the choristers, is echoed by the others, at certain distances, and at a higher or lower pitch; and the successive accumulation of these different masses of sound, into one grand and harmonious whole, produces the greatest effects of which music is capable. Of such effects, the most sublime instances are to be found in the chorusses of Handel.

The progress of musical notation from the time of Gregory the Great, may be traced in a few words. Gregory's method was the very simple one of writing

the words, and then placing above each syllable the letter indicating the note to which it was to be sung. Several clumsy expedients were then adopted, of writing the words on parallel lines, placing each word on a higher or lower line according to the comparative height of the sound. The rudiments of the present system are to be observed in the method adopted about the ninth or tenth century, of drawing seven parallel lines, and expressing the notes by *points* placed on these lines. At last, the celebrated Guido d' Arezzo reduced the number of lines to four, and placed points not only on the lines, but in the spaces between them. This is the notation of the present day, in so far, at least, as the pitch of the notes is concerned; with this difference, that it has been found convenient to use five lines, in place of four.

Down to this period, musical notes being used only to express the simple sounds of the chants of the church, the length of which sounds was regulated by that of the syllables to which they were sung, there was no occasion for any device for expressing the relative duration of musical sounds. But, when *harmony* came to be discovered, and music was written, consisting of different notes to be sung at the same time, it became necessary to mark the relative length of the notes, in order to keep the singers together. This was necessary even in the simplest kind of harmony, where, as in our psalm-tunes, all the singers had notes of equal length: and it became more and more indispensable when the harmony became more complex, and when a long note, in one part, was accompanied by two or more shorter ones, in another. In the rhythmical music of modern times, it is impossible to write down the simplest tune without determining precisely the relative length of each note. Marks for the length of notes seem to have been invented

immediately after the time of Guido; and were first reduced to a regular and systematic form by Franco of Cologne, in a work which is still extant, intituled *Franconis Musica et Cantus Mensurabilis.* Franco's system, though its details have been extended and improved, remains to the present day, and is simply this; that a note, written in a certain form is to be considered as of twice or thrice the length of a note marked by another form. Guido and Franco of Cologne, therefore, may be held as the authors of musical notation; the subsequent changes being merely modifications of their inventions, rendered necessary by the improvements in music.

The ORGAN is an instrument of great antiquity. The period of its invention is not clearly ascertained; but it appears to be established that an organ formed a present to king Pepin of France from the Greek emperor Constantine, in 757. During the tenth century the use of the organ became general in Germany, Italy, and England.

The organ, however, of those times, differed very greatly from the instrument of our day. Du Cange has preserved a curious description of it in the following barbarous verses written by Wolstan, a monk, in the tenth century;—

Bisseni supra sociantur ordine folles,
Inferiusque jacent quatuor atque decem,
Quas agitant validi septuaginta viri;
Brachia versantes, multo et sudore madentes,
Certatimque suos quisque movet socios.
Viribus ut totis impellant flamina sursum,
Et rugiat plena capsa referta sinu
Sola quadragentas, quæ sustinet ordine, Musas.

We find the following homely translation of these verses in Mason's *Essay on Church Music.*

Twelve pair of bellows, ranged in stately row,
Are joined above, and fourteen more below;
These the full force of seventy men require,
Who ceaseless toil, and plenteously perspire;
Each aiding each, till all the winds be prest
In the close confines of the incumbent chest,
On which four hundred pipes in order rise
To bellow forth the blast that chest supplies.

An instrument that required *seventy* stout bellows-blowers must have been of enormous size, however clumsily constructed. It has been conjectured, and with apparent probability, that these men did not continue to blow during the time of the performance, but laid in a stock of wind which was gradually expended as the organist played. In a work intituled *L'art du facture des Orgues*, by D. Bedoes de Celles, a Benedictine monk, published in 1766, we are told that the organ-keys were at first five or six inches broad, and must have been played upon, like carillons, by blows of the fist. We learn from the same author that the half-notes were introduced at Venice at the beginning of the twelfth century; that the compass of the instrument did not then exceed two octaves; and that registers, by which a variety of stops could be formed, were not invented till the conclusion of the sixteenth century. From these circumstances we may concur in Mr. Mason's opinion, that an organ, in any degree deserving the name, could not have been fabricated many years before the era of our Reformation.

To the introduction of this noble instrument, however, notwithstanding the rudeness of its construction, may be ascribed the invention of harmony. From its being played with keys, the production of simultaneous sounds became easy, and the beautiful effects of the union of concordant sounds must soon have been felt. Accordingly, it was soon after the organ began to be

used, that the first attempts at harmony seem to have been made. These were rude and meagre; and many of the combinations which continued for some time in use, would be shocking to modern ears. But, when this new mine of musical beauties was once opened, it was diligently wrought by an unbroken succession of eminent men, who threw away the rubbish which was gathered at first, and gradually purified the ore, till the commencement of the eighteenth century, when harmony may be said to have reached its greatest refinement. Among these improvers of harmony, the most distinguished are, Franco of Cologne, whom we have already mentioned, Marchetto of Padua, John de Muris, John Okenheim, Josquin des Prés, and Claudio Monteverde. Each of these individuals went far beyond the age in which he lived, and discovered combinations, which, considered with reference to the existing state of music, are wonderful. Monteverde, in particular, who lived in Italy in the sixteenth century, had the courage to violate almost all the subsisting rules of counterpoint, and roused, by his heresies, the most violent indignation among the orthodox musicians. By degrees, however, his licenses were adopted; and they were so very daring, that they have scarcely become old even at the present day, but continue to afford composers some of the most beautiful resources in harmony.

During the great efforts that were made for the improvement of music, prior to the sixteenth century, harmony alone was the object of attention, to the utter neglect of melody. The object in view then was, the discovery of new combinations, and of ingenious contrivances for putting together a number of parts; but it was never considered necessary that any of those parts should form a graceful or agreeable song. In those days melody existed, as it must have done at all

times; but, being despised by the great and learned, it took refuge among the humble and ignorant. Melody, in short, then consisted entirely of the national airs, sung by the rustic and uneducated inhabitants of different countries.

The oldest specimens of Melody which seem to be preserved, are some of the songs of the Provençal Minstrels, or Troubadours. The Provençal language, (a sort of corrupted Latin, partaking a good deal of both the Italian and French,) and poetry flourished chiefly about the twelfth century. The professors of the *Joyeuse Science*, as it was called, were *Troubadours*, or bards; *Violars*, or performers on the viol; *Juglars*, or flute-players; and *Musars*, or players on instruments in general; and sometimes, of course, these different characters were united in the same person. These poets and musicians enjoyed the highest favour among the great and the fair; and the greatest themselves did not disdain to seek fame in those capacities. Our Richard the First sought to rival his faithful servant Blondel, the most accomplished minstrel of his time, no less than his great enemy Saladin. The romantic, but authentic incident of his deliverance from the *Tour Ténébreuse*, in which he had been treacherously immured on his return from the Holy Land by the Duke of Austria, is thus related in an old French Chronicle.

"King Richard had retained in his service a minstrel or bard, whose name was Blondel. The bard, missing his master, found the account well verified of the king's departure from the Holy Land, but met with none that could tell with certainty whither he was gone, and therefore wandered over many countries to try whether he could find him. It happened, after a considerable time thus spent, that Blondel came to a castle near the

city where his master was confined, and asking his host to whom it belonged, was told that it was one of the fortresses of the Duke of Austria. Blondel then inquired whether there were any prisoners in it, and was assured that there was one prisoner who had been there more than a year, but that he was not able to tell who he was. Blondel, having received this information, made use of the general reception which minstrels find, to make acquaintance in the castle; but, though he was admitted, could never obtain a sight of the prisoner; till one day he placed himself over against a window of the tower in which King Richard was kept, and began to sing a French song which they had formerly composed together. When the king heard the song, he knew that the singer was Blondel, and when half of it was sung, he began the other half, and completed it. Blondel, then knowing the residence and condition of the king, his master, went back to England, and related his adventure to the English barons."

A lay, or song of complaint, written by our romantic monarch during this captivity, is preserved in Walpole's Catalogue of Royal and Noble Authors, and has received an English translation from Burney. It has considerable beauty. The music has not been preserved of either of these songs; but the reader will find in Burney, and also in De la Borde's *History of Music*, several melodies of the same period. One of these is by Anselm Faidit, a Troubadour who accompanied Richard, by whom he was much esteemed, to the Holy War. This person had a romantic history. He seduced from a convent a beautiful nun, whom he married, and, escaping from the consequences of a crime which was usually visited with a terrible punishment, he travelled about, on foot, for many years, with his wife, who was as much admired for her charms, as

for the beauty with which she sang her husband's verses. On the death of his royal friend and patron, Faidit composed a monody, which has a good deal of pathos in the poetry, and an air by no means destitute of expression.

Some French songs and melodies, coeval with those of the Troubadours, have been preserved. Among these, are the celebrated songs of the Châtelain de Coucy, whose tragical story has been the foundation of so much poetry and romance. He lived in the times of Philip Augustus, and Richard; and took the cross, and went to the Holy Land, in consequence of an unhappy love for the Lady of Fayel, by whom his passion was returned, though in innocence and honour. Having received a mortal wound in Palestine, he entreated his squire to carry to the lady of his love the token he had received from her on his departure, with his heart enclosed in a casket, and a letter containing his last farewell. The squire was intercepted by the jealous lord of Fayel, who compelled him to deliver up the casket and letter. The enraged husband ordered the heart to be dressed, and served up in a disguised form, before his wife at dinner. After dinner he asked her if she knew what she had been eating, and on her answering No, told her she had dined on the heart of her lover;—at the same time producing the fatal letter and casket. When she had perused the letter, her countenance changed, and after a pause she said, "It is true, indeed, that you have served me to a viand I dearly loved; but it is the last I shall ever eat, as all other food would now be tasteless to me." She then retired to her chamber, and, refusing all sustenance, speedily fell a victim to her grief. "The unhappy de Coucy," says Burney, "no less distinguished for his misfortunes than talents, has left behind him some of the most elegant

and affecting songs in the French language, which have been preserved in manuscripts that are near 450 years old, and cited by all contemporary authors, as models on the subject of love." Burney has selected two of the most pleasing of these; but the whole of them are to be found in the work of De la Borde, and are certainly very beautiful specimens of old French poetry. The music partakes of the rude state of the art in those early days, but has gleams of feeling that are not to be found in the elaborate compositions of the learned, for ages afterwards.

Very old specimens of French melody, are also to be found in the songs of Thibaut, King of Navarre, who lived in the earlier part of the thirteenth century. The chroniclers tell us that this prince, having conceived a violent and hopeless passion for Queen Blanche, was advised to seek a solace in the pursuit of music and poetry. It is the opinion of the French antiquaries, that the airs of the King of Navarre's songs are his own, as well as the words, and they are thus very curious and valuable, as remains of French melody at that early period. Two of them are given by Burney, and approach nearly to the French popular airs of the present time. One of them, in particular, is precisely like a vaudeville in a modern French opera*.

No remains of Italian melody have been preserved prior to the sixteenth century. Long before that period, the Italians undoubtedly possessed a popular music, containing much of that grace and sweetness for which it is now so remarkable. But in Italy, as elsewhere, those who cultivated music scientifically, bestowed their attention wholly on harmony and the combination of parts, while the popular melodies were used by those

* See BURNEY's *History of Music*, vol. ii., p. 300.

who possessed musical feeling, but had not technical skill enough even to write them down. It appears from the writings of Dante, Petrarch, and Boccaccio, that music of this popular kind was much cultivated in their time. In Boccaccio's description of the party of ladies and gentlemen, who, during the plague of Florence, retired to a country-house to drive away the thoughts of the horrors in which their city and friends were involved, by a life of mirth and jollity,—of good cheer, music, and story-telling; the amusement of each day is finished by singing and dancing, and the songs are generally accompanied on the lute or viol. As all the party were able to sing and play, and as this did not seem to be considered as an accomplishment at all remarkable, it may be supposed that the songs, as well as the accompaniments, were of the simplest cast, but probably of the graceful kind, which are still so common among the uncultivated musicians of that country.

England had her full share of such music as was current in those distant times. We had our learned ecclesiastics, who cultivated the abstruse study of harmony as successfully as the musicians of the continent, and have left some remains of their labours; and we had our popular music, which appears from our old poets (Chaucer, in particular, whose writings are full of allusions to music) to have been in very general use.

It was not till about the middle of the sixteenth century, that the popular airs of different countries began to attract the attention of musicians. It then came to be perceived that this kind of music had its beauties; and it soon became the practice of composers to collect these airs, to harmonize them, and introduce them in their compositions. The great beauty of the rustic and street tunes of the kingdom of Naples, was the cause of their first receiving this distinction; and, to use Dr.

Burney's language, these tunes "were as much in fashion all over Europe, during the sixteenth century, as Provençal songs were in preceding times, and Venetian ballads have been since." When it thus became the practice to borrow from the popular strains of different countries, their rhythmical movement, and natural flow of melody, and to apply to these the resources of harmony and scientific skill, the progress of music was rapid, and compositions began to appear which still continue to give pleasure.

During the sixteenth century, however, little or none of this species of music was yet produced. Italy gave birth to numerous composers, of high reputation; but though their names survive, their works, in general, have sunk into oblivion. Of the illustrious PALESTRINA, however, many fine compositions for the church are still extant. This great musician continues to stand at the head of ecclesiastical composers; and music in the church style, is distinguished by being called "alla Palestrina." He was born in 1529, and died in 1594. His most celebrated composition is a mass, called "*Missa Papæ Marcelli*," which is the admiration of musicians to this day. Of this production, it has been related, that the above Pope, being offended at the absurd and unmeaning complication of sounds of which such compositions then consisted, determined to banish them altogether from the church; but that Palestrina, then a young man, entreated his Holiness to suspend the execution of his decree till he should have heard a mass of his composition; and that, this request being complied with, the Pope was so delighted with the grave and dignified simplicity of Palestrina's mass, that music was restored to the favour it had lost. Palestrina was one of those gifted individuals, whose genius penetrates far beyond his own time; and his music has the appearance

of being much more modern than anything that was composed for many years after his death. Another Italian composer of that century, whose music is still generally known, and gives pleasure in the performance, is Luca Marenzio, a composer who brought that species of composition called the *Madrigal*, to a degree of perfection which has never been surpassed.

During this century, music made rapid progress in England. The names of Tye, Tallis, Bird, and Gibbons, will always be recorded in musical history among the fathers of ecclesiastical harmony.

Christopher Tye was born in London, and educated in the Chapel Royal. He was musical preceptor to the children of Henry the Eighth. He was made a Doctor of Music, at Cambridge, in 1545. He afterwards was appointed organist of the Chapel Royal, for which he produced almost the whole of his sacred compositions. These consisted of services and anthems, which were held in great esteem for many years after his death, but are no longer used in our churches. Tye is described by Anthony à Wood, as "a peevish, humoursome man, especially in his latter days; and sometimes," continues this amusing annalist, "playing on the organ in the chapel of queen Elizabeth, what contained much music but little to delight the ear, she would send the verger to tell him that he played out of tune; whereupon, he sent word, that her ears were out of tune." An admirable specimen of his style, the anthem for four voices, "I will exalt thee, O Lord," is given in Dr. Boyce's *Collection of Cathedral Music.*

Thomas Tallis was born early in the reign of Henry the Eighth. Very little is known of the personal history of this illustrious musician. It appears, from the title of the noble collection of sacred music, the *Cantiones Sacræ*, published jointly by him and Bird. in 1575, that

they were at that time gentlemen of queen Elizabeth's private chapel, and also organists. They call themselves "*serenisssimæ majestati à privato sacello generosi et organisti.*" This work was published at a time when the performance of the church service in Latin was no longer permitted; and it has been, therefore, supposed that the anthems and hymns which it contains, and which are in that language, were composed by Tallis and Bird, for the use of queen Mary's Chapel, and at a time when they were of the Romish persuasion. After the accession of Elizabeth, however, Tallis appears to have embraced the reformed faith: for he set to music the parts of the English Liturgy usually sung. He composed the Morning, Evening, and Communion Service, including the Litany and Responses; besides a great number of English anthems. These compositions have never yet been surpassed in learning, gravity, and pure devotional expression; and many parts of them are still made use of in our cathedrals, on the greatest and most solemn occasions. Tallis died in the year 1585. He appears to have been of a serious and devout character, as his talents were wholly devoted to the service of the church.

Of the life of WILLIAM BIRD, little more is known than that he is supposed to have been born about the year 1543; that he was the scholar and friend of Tallis; and that he died in 1623. He was a voluminous composer, in various styles, both for the church and the chamber. His services and anthems are profound and admirable works; and some of them are still sung in our cathedrals. The famous canon, "Non nobis Domine," though it has been ascribed to Palestrina, is universally admitted to be the undoubted composition of Bird. That he was a performer of extraordinary powers upon the organ and virginals (a keyed instrument, which was the pre-

cursor of the spinet and harpsichord), appears from his numerous pieces composed for those instruments, particularly those contained in the celebrated volume (which we shall afterwards notice), known by the name of *Queen Elizabeth's Virginal Book.*

ORLANDO GIBBONS was born at Cambridge, in 1583. He was organist of the Chapel Royal, and obtained a doctor's degree, at Oxford. He died of small-pox, in 1625. Gibbons's compositions for the church are to this day unrivalled in sublimity and grandeur; and possess, besides, a simplicity, clearness, and flow of melody, rarely met with in the productions of an age in which profound harmonical combinations and elaborate intricacy of construction were chiefly sought after by composers. His services and anthems are still used in all our cathedrals, and will probably continue to be so for ages; for these grave and solemn strains are far above the influence of the mutability of taste and fashion, and, like the gothic piles in which they are heard, only become more and more venerable as they are more and more deeply impressed with the marks of antiquity.

Secular music was much cultivated in England in the sixteenth century; and a knowledge of it was considered indispensable to persons of condition. Queen Elizabeth was a performer on the virginals. The following anecdote has been often quoted; but it is sufficiently curious and characteristic to bear repetition. It is contained in Sir James Melvil's *Memoirs,* which contain an account of his embassy from Mary of Scotland. After Elizabeth had asked him many questions about her beautiful rival—such as, how his queen dressed, what was the colour of her hair, which of them was the taller, &c., she asked, "what kind of exercises she used? I answered," says Melvil, "that, when I received my despatch, the queen was lately come from the

Highland-hunting; that when her more serious affairs permitted, she was taken up with reading of histories; that sometimes she recreated herself with playing on the lute and virginals. She asked, if she played well? I said, reasonably for a woman. The same day, after dinner, my lord of Hunsden drew me up to a quiet gallery, that I might hear some music, (but he said that he durst not avow it,) where I might hear the queen play upon the virginals. After I had hearkened awhile, I took by the tapestry that hung before the door of the chamber, and seeing her back was toward the door, I entered within her chamber, and stood a pretty space, hearing her play excellently well. But she left off immediately as soon as she turned about and saw me. She appeared to be surprised to see me, and came forward, seeming to strike me with her hand, alleging, she used not to play before men, but when she was solitary, to shun melancholy. She asked, how I came there? I answered, as I was walking with lord Hunsden, as we passed by the chamber door, I heard such a melody as ravished me, whereby I was drawn in ere I knew how; excusing my fault of homeliness, as being brought up in the court of France where such freedom was allowed; declaring myself willing to endure what kind of punishment her majesty should be pleased to inflict upon me for so great an offence. Then she sat down low upon a cushion, and I on my knees by her; but with her own hand she gave me a cushion to lay under my knee, which at first I refused, but she compelled me to take it. She inquired whether my queen or she played best? In that I found myself compelled to give her the praise."

A MS. book of music compiled for her majesty's own use, and known by the name of *Queen Elizabeth's Virginal Book,* is still preserved in the British Museum. It contains compositions for that instrument by the

principal masters of the time—Tallis, Bird, Bull, &c., some of which are so difficult, that they would puzzle a Cramer or a Moscheles. It is a mistake to suppose that the accumulation of difficulties, either in vocal or instrumental music, is a vice peculiar to recent times.

The unhappy Queen of Scots was herself an accomplished musician. The melancholy story of Chatelard, whose intoxication of love, caused by the pleas which the queen took in hearing him sing and play on the lute, cost him his life, is well known: and still better known is the tragedy of David Rizzio. The idle notion of this Italian lutanist being the composer of the most beautiful melodies of Scotland, is too absurd to require serious notice.

In the course of the sixteenth century, the *psalmody* of the Protestant churches was brought nearly to the state in which it now remains, and in which it is desirable that it should continue to remain. For this psalmody we are indebted to the Reformers of Germany, especially Luther, who was himself an enthusiastic lover of music and is believed to have composed some of the finest tunes, especially the hundredth psalm, and the hymn on the Last Judgment, which Braham sings with such sublime effect at our great performances of Sacred Music. Our psalm-tunes, consisting of prolonged and simple sounds, are admirably adapted for being sung by great congregations; and, as the impresssion produced by this kind of music is much increased by its venerable antiquity, it would be unfortunate should it yield to the influence of innovation. For this reason, it is much to be desired, that organists and directors of choirs should confine themselves to the established old tunes, instead of displacing them by modern compositions.

Towards the end of the sixteenth and beginning of the seventeenth century, shone that constellation of

English musicians, whose inimitable madrigals are still the delight of every lover of vocal harmony. The madrigal appears to have originated in Italy. The etymology of the name has not been settled; but it seems to have been applied by the Italians to compositions in four, five, or six vocal parts, adapted to words of a tender or amorous character; and it is distinguished from the glee, to which it is near akin, in this, that the glee is sung by a single voice to each part, while in the madrigal, each part ought to be sung by a number of voices. Neither the madrigal nor glee ought to be accompanied by instruments. Most of the great Italian composers of the sixteenth century distinguished themselves by their madrigals; particularly Palestrina, Luca Marenzio, Giovanni Croce, Stradella, Steffani, and others. About the period of which we speak, the madrigals of these composers began to be adapted to English words, and thus the foundation was laid for a school in which we soon rivalled, if not surpassed, the Italians themselves. A collection of Italian madrigals, with English words, was published by N. Yonge, in 1588, under the title of *Musica Transalpina*, and followed by other publications of the same kind. Collections of original English madrigals were published, soon afterwards, by Weelkes, Kirbye, Bennet, and Wilbye. The desire of flattering Queen Elizabeth's personal vanity, which mingled itself so strangely with her great intellectual qualities, seems to have suggested to some of her courtiers, the idea of presenting the virgin queen with a bouquet of poetry and music, in honour of her own charms and virtues. The execution of the task was committed to Morley, by whom the celebrated collection, intituled *The Triumphs of Oriana*, was published in 1601. It consists of twenty-four madrigals, composed by almost all the great English musicians of the day.

These beautiful productions, in the age in which they appeared, were the music chiefly resorted to as a recreation in England. To sing in parts was an accomplishment held to be indispensable in a well-educated lady or gentleman. At a social meeting, when the madrigal books were laid on the table, everybody was expected to take a share in the harmony; and any one who declined on the score of inability, was looked upon with some contempt, as rude and low-bred. In Morley's *Introduction to Practical Music*, which, after the fashion of the day, is in the form of a dialogue, the scholar is made to seek instruction in consequence of a mortification he had met with, the evening before, owing to his ignorance of music. During the decline of music, in the seventeenth century, vocal harmony fell into neglect, in which state it remained until it was revived by the establishment of the Madrigal Society, in 1741, and by other associations for the performance of part-music, which have been since formed not only in London, but in all parts of the kingdom. The recent institution of the Vocal Society has given a great impulse to the cultivation of this species of music, which, there is reason to hope, may gain even more than its ancient popularity. It may be remarked, however, that, though the madrigal is now sung in a style of which our forefathers of the sixteenth and seventeenth centuries could have no conception, yet the masters of that age remain unrivalled in that species of composition, and almost every modern attempt to imitate them has proved utterly abortive.

During the sixteenth century, Germany possessed many profound theorists, and learned contra-puntists; but it was not till a later age that that country began to produce those great composers who have raised it to its present pre-eminence in music. In France, the composer of the sixteenth century who has left the greatest

name, was CLAUDE LE JEUNE. This musician was in great favour in the time of Henry the Third and Fourth, when his music was much admired. It is described by French writers, as having rivalled, in its effects, the music of the ancients. In a curious work,—*Histoire de la Musique, et de ses Effets*,—published at Amsterdam in 1725, we are told, that, when this musician, at the nuptials of the Duke de Joyeuse, was performing one of his airs at a concert in the royal chamber, a young nobleman was so transported with passion, that he put his hand to his sword, and insisted on fighting with the persons about him; which extravagance surprised the king exceedingly, but Claude told his majesty that it was merely the effect of his music, and that he would calm the young gentleman in a moment, by playing an air in the *hypo-phrygian* mode. He did so, and the subject of his experiment immediately returned to his senses, and begged pardon of the king, who only laughed at his vivacity. This piece of exquisite pedantry shows us that one feature in the character of that first of pedants, CORNELIUS SCRIBLERUS, is not exaggerated. When this learned person was declaiming with enthusiasm on the marvellous effect of the ancient music, his brother showed him two apple-women scolding in the street, and advised him, as he was a performer in the ancient style, to try his skill upon them. "With that, Cornelius, undressed as he was, jumps out into the balcony, his lyre in hand, in his slippers, a stocking upon his head, and waistcoat of murrey-coloured satin upon his body: he touched his harp with a very unusual odd sort of an harpeggiatura, nor were his hopes frustrated. The odd equipage, the uncouth instrument, the strangeness of the man and of the music, drew the eyes and ears of the whole mob that were got about the two female champions, and, at last, of the combatants themselves.

They all approached the balcony, in as close attention as Orpheus's first audience of cattle, or that of an Italian opera, when some favourite air is just awakened. The sudden effect of his music encouraged him mightily; and it was observed he never touched his lyre in so truly a chromatic and enharmonic manner, as upon that occasion. The mob laughed, sung, jumped, danced, and used many odd gesticulations, all which he judged to be caused by the various strains and modulations. 'Mark (quoth he), in this the power of the Ionian; in that you see the effect of the Eolian.' But in a little time they began to grow riotous, and threw stones: Cornelius then withdrew, but with the greatest air of triumph in the world. 'Brother, (said he,) do you observe I have mixed unawares too much of the Phrygian; I might change it to the Lydian, and soften their riotous tempers; but it is enough. Learn from this sample to speak with veneration of ancient music. If this lyre, in my unskilful hands, can perform such wonders, what must it not have done in those of a Timotheus, or Terpander!' Having said this, he retired with the utmost exultation in himself, and contempt of his brother; and, it is said, behaved that night with such unusual haughtiness to his family, that they all had reason to wish for some ancient tibicen to calm his temper."

CHAPTER III.

MUSIC IN ITALY DURING THE SEVENTEENTH CENTURY.—ORIGIN OF THE MUSICAL DRAMA.—STRADELLA.—CARISSIMI.—CESTI.—SALVATOR ROSA.—ALESSANDRO SCARLATTI.—ALLEGRI.

THE beginning of the seventeenth century may be considered as the era of the origin of the musical drama in Italy. The union of poetry and music, for the purpose of dramatic representation, includes the sacred drama, or oratorio, and the opera. Both these kinds of musical drama, like theatrical performances of every kind, appear to have taken their rise from the *Mysteries* and *Moralities* which formed the amusement of most nations of Europe, during the middle ages. Dramatic representations of incidents taken from the Scriptures were introduced, at a very early period of the Church, in religious festivals, with the intention of impressing on the minds of the rude and ignorant multitude of those days, the principal characters and events of Sacred History. That the design of those entertainments was pious, cannot be doubted, notwithstanding their absurdity, buffoonery, and grossness, the burlesque language used by the characters, and the ridiculous situations in which they were placed. This apparent inconsistency is accounted for by the general want of refinement and taste;—qualities, the absence of which disfigures the literature, and fine arts of Europe, till within a comparatively recent period. The prevailing coarseness of the times contaminated the sublimest conceptions of the greatest painters of the fourteenth and fifteenth century, with grotesque, disgusting, and

indecent figures, filled the most elevated poetry with mean and gross expressions, and made the dramatic entertainments of princes and ladies such as would shock the delicacy of an audience at Bartholemew Fair. An acquaintance with ancient literature gradually changed the form of dramatic compositions; they were moulded, in some degree, after the models of Greece and Rome, though they still retained much of the wildness and irregularity of their origin. This double line of ancestry is strongly apparent in the older English dramas; and, indeed, is perceptible on the English stage to this day. The same thing is the case with regard to Germany and Spain: but the French and Italians have, for a long period, endeavoured to approach the ancient models as nearly as modern manners and the genius of modern languages would permit.

It thus arose that music was first made use of in dramas on sacred subjects. These were followed by operas, or dramas on subjects of fabulous or profane history. After a time, the performance of sacred dramas in the theatre was gradually felt to be indecorous; and oratorios, though consisting of various characters, came to be performed in churches, and without theatrical action. In England, this is now *universally* the case;—and it is *generally* so in other parts of Europe. Of these productions, the *Messiah, Sampson, Israel in Egypt,* of Handel; the *Creation,* of Haydn; the *Mount of Olives,* of Beethoven; and the *Last Judgment,* of Spohr, are illustrious and well-known examples. On the Continent, however, musical dramas on sacred subjects are still produced on the stage; of which the more recent example is the *Mosè in Egitto,* of Rossini; the subject of which when it was performed in England, was, in conformity with the feelings entertained among us changed to that of *Peter the Hermit,* the celebrated

mover of the Crusades, who is represented, with his followers, as being captives of the soldan of Egypt.

Sacred dramas, containing music, seem to have been represented in Italy at a very early period. One, on the subject of Abraham and Isaac was performed at Florence in 1449; and there are records of many others, on such subjects as Cain and Abel, Abraham and Sarah, the Prodigal Son, &c., being performed during the fifteenth and sixteenth centuries. These, however, were not regular musical dramas; but the dialogue was intermixed with chorusses and hymns, and with instrumental music between the acts.

The first sacred drama that was entirely sung, is agreed to have been an allegorical production entitled *Rappresentazione del Animo e del Corpo*, by Emilio del Cavaliere, which was performed at Rome in 1600. This drama is of the nature of a morality; and its characters are the Body, the Soul, Pleasure, the World, and Time. The dialogue is sung in *Recitative*, then first invented; and is intermingled with chorusses; and the singers were accompanied, behind the scenes, with instruments known at the time—a double lyre, which Burney conjectures to have been a *viol-da-gamba*, the precursor of the modern violoncello, a harpsichord, a large guitar, and two flutes. There is no appearance of any *Air* in this opera; the music consisting entirely of the recitative which has been mentioned, and of the chorusses. The recitative, though stiff and formal, is the groundwork of that musical speech which the Italians have gradually brought to its present perfection. The chorusses are in four parts, in plain harmony, and resemble exactly modern psalmody. The singing of the chorusses was accompanied by *dancing*, which must have been of a very grave character, to correspond with such music.

This musical drama led the way to many others of the same kind. Of these, one of the most remarkable is *Il Santo Alessio*, composed by Steffano Landi, and performed at Rome in 1634. In this piece, there are *Airs* for single voices, which are distinguished from the recitatives by a more regular and rhythmical melody. The harmony, however, is barbarous, and the melody would give no pleasure to modern ears. Very different, however, is the case, with an Oratorio by the celebrated Stradella, which was produced very soon after that time; for it, and the other works of this distinguished person, though now known only to those who are curious in musical history, contain traits of the highest genius, and passages that will always be found beautiful.

ALESSANDRO STRADELLA, remarkable not less for his romantic and tragical history, than for his musical genius, was born at Naples, in the earlier part of the seventeenth century. While yet a young man, and having acquired great reputation at Venice, he was employed by a nobleman of that city to give instructions in music to a young lady of noble birth, named Hortensia. She had been seduced from her family by this nobleman, with whom she was living, when Stradella was introduced to her acquaintance. She was beautiful and accomplished; and, notwithstanding her unhappy fall from virtue, must have possessed estimable, as well as amiable qualities. A mutual passion sprung up in the minds of the instructor and his pupil; and they agreed to fly together from the house of her seducer. The enraged Italian, on discovering their flight, determined that nothing but their death should satisfy his vengeance; and hired two bravoes, with instructions to follow them, and execute his purpose, wherever they

should be found. They proceeded to Naples, the birth-place of Stradella, supposing he would most probably return thither. After a vain search, however, in that city, they learned that he and the lady were living at Rome, where she was regarded as his wife. They applied to their employer for a recommendation to the Venetian ambassador at Rome, in order that they might find an asylum when the deed was perpetrated; and, thus provided, they arrived at that city.

They soon discovered the residence of Stradella; but, hearing that an oratorio of his composition was to be performed in one of the churches, in which he was himself to sing, they determined to waylay and murder him on his return home, in the darkness of the night. They entered the church while Stradella was singing: and such was the exquisite beauty and pathos of his music, that these savages were melted by it; and they could not bear to take the life of a man who had procured them such sweet and unwonted emotions. They waited for him in the street; but, instead of plunging their poniards in his heart, informed him that such had, indeed, been their purpose, which they now detested; and warned him to fly with his mistress to some place of greater safety, for that the revenge of their enemy would soon reach them there.

The lovers immediately hastened from Rome, and took up their abode at Turin. The bravoes, returning to their employer, told him that they had traced the fugitives to Turin; but that, as the laws were exceedingly severe in that place, and the chance of escape, after the commission of such a deed, very difficult, they would have no further concern in the matter. The Venetian, however, was determined to persist in his bloody purpose; and therefore engaged two other assassins, on whom he could place more reliance, procuring

for them letters of recommendation from the French ambassador at Venice to the ambassador of the same country at Turin, in the character of two merchants who were led, by their commercial pursuits, to that place. The murderers delivered their credentials, and remained in the city, waiting for a favourable opportunity.

In the mean time, the duchess of Savoy, then regent of the kingdom, having been informed of the story of the lovers, and knowing the imminent danger in which they were, placed Hortensia in a convent, and retained Stradella in her service, giving him a residence in the palace. After some time, Stradella's fears for his safety began to abate; and one evening, having ventured to walk on the ramparts of the town, he was attacked by two ruffians, who each stabbed him with a dagger, and fled to the house of the French ambassador, as a sanctuary. The news of this assault immediately reached the duchess, who ordered the gates to be shut, and demanded the assassins of the French ambassador, who refused to give them up. Stradella's wounds, however, proved not to be mortal; and the murderers were allowed to escape, in order to put an end to the discussion as to their delivery to justice.

The persecutor of this hapless pair remained implacable, and continued to have them constantly watched by spies, whom he kept at Turin. A year elapsed after Stradella's cure was completed; and, no renewal of any attempt having been made, he began to think himself in safety. The duchess of Savoy, deeply interested in the fate of the lovers, had them married in her palace, and the prospect of happiness was now before them. It was a deceitful prospect. Stradella, having to compose an opera for Genoa, went to that city, carrying his wife with him. The Venetian, informed by his spies, of

this movement, and finding that his victims were no longer under the protection of the Duchess of Savoy, despatched murderers, who, watching for an opportunity, rushed into their chamber early one morning, and stabbed them to the heart in each other's arms. The murderers effected their escape, and were never more heard of.

Of the truth of this strange and melancholy story, in all its particulars, there seems to be no doubt. The attempted assassination of Stradella at Turin made a strong sensation over all Italy; and the recommendation of the assassins, which M. d'Estrade, the French Ambassador at Venice, had been induced to give M. de Villars, his countryman in the same capacity, at Turin, was the subject of an explanation between these functionaries, which would have led to the delivery of the murderers to justice had their attempt terminated fatally. All the writers who relate the story concur in the details which have now been given.

Stradella's death is generally said to have taken place in 1670. But Burney, who had a copy of the opera which he composed for Genoa immediately before his murder, mentions that the dedication written by himself, is dated Genoa, 1678.

His oratorio, which has been already mentioned, and which seems to have been the only one he composed, is entitled *Oratorio di San Giovanni Battista.* The principal personages are St. John, Herod, and Herodias his daughter, to whom are given airs and duetts, intermixed with chorusses. A specimen of this music is given by Burney; and, when considered with reference to the period when composed, it is admirable; the harmony being pure, and the melody expressive and even graceful. Besides this oratorio and the opera, composed for Genoa, a number of detached vocal compositions of Stradella

are still to be found in collections of musical antiquities; from a perusal of which it is evident that they served as models for composers of a much later period.

The first secular or profane drama, wholly set to music, or, in other words, the first opera, seems to have been *Dafne*, composed by Jacopo Peri, and performed at Florence in 1597. The dialogue in this piece is sung, or declaimed in recitative similar to that employed, about the same time, in the sacred drama of Emilio del Cavaliere, between whom and Peri there was a contest for the honour of the invention of recitative. The way for this first attempt at a regular musical drama seems to have been paved by Vincenzo Galilei, who, a few years before, had set Dante's celebrated episode of Count Ugolino to music for a single voice. The success of *Dafne* induced Peri to compose the music of *Eurydice*, which was performed at Florence in 1600, on the occasion of the marriage of Mary of Medicis to Henry the Fourth of France. The recitative in these operas is not, like that of modern times, adapted to rapid and animated utterance; it is a sort of languid and drawling melody, divested of rhythm; but, at that time, it must have had a novel and striking effect, and argued great genius and originality in its inventor. Before that period, there was nothing in music that could have suggested it; and it has since been brought to its present state by a long series of gradual improvements. The only semblance of an air in this opera consists in certain anacreontic verses sung by one of the characters, the music of which is preceded by a short symphony, and partakes of the dull and psalmodic character which generally belonged to the airs of that day, excepting the national airs, which then had not attracted the notice of musicians.

The celebrated CLAUDIO MONTEVERDE, whom we have

already had occasion to mention as the boldest adventurer of his time in the unexplored regions of harmony, was also one of the first composers of operas. He set the opera of *Ariadne* for the court of Mantua in 1606; and *Orfeo* in 1607.

The following curious account of the first performance of Operas at Rome, is given by a contemporary writer, Pietro della Valle. After mentioning that a piece, composed by a musician named Quagliati, was performed by a company who perambulated the streets of Rome, in a cart, during the Carnival of 1606, he says:— "Though no more than five voices, or five instruments, were employed, the exact number which an ambulant cart could contain, yet these afforded great variety; as, besides the dialogue of single voices, sometimes two, or three, and at last all the five sung together, which had an admirable effect. The music of this piece, as may be seen in the copies of it that were afterwards printed, though dramatic, was not all in simple recitative, which would have been tiresome, but ornamented with beautiful passages, and movements in measure, without deviating, however, from the true theatrical style; on which account it pleased extremely, as was manifest from the prodigious concourse of people it drew after it, who, so far from being tired, heard it performed five or six several times; there were some even who continued to follow our cart to ten or twelve different places where it stopped, and who never quitted us as long as we remained in the street, which was from four o'clock in the evening till after midnight." One cannot read this passage without being amused with the primitive and *Thespian* manner in which operas were first performed in modern Rome.

From the writings of Della Valle, it appears that regular musicians were now collecting, and using the national airs of different countries. He mentions the

Neapolitan ballads as being very pretty; and adds that he was, perhaps, the first who brought the Sicilian airs to Rome, where, he says, they were as common and as well sung as in Sicily itself. He speaks also of Spanish, Portuguese, and other foreign airs, as being then recently known at Rome; and mentions his having formed a collection of Persian, Turkish, Arabian, and Indian tunes. This practice contributed greatly to the rapid improvement in melody, which now became every day more flowing, graceful, and natural.

The opera, very soon after its introduction, became a favourite entertainment over Italy, and employed the talents of a great number of composers during the seventeenth century, who once enjoyed great celebrity; but their works are long since totally lost, and nothing is known regarding them but their names, an enumeration of which would be uninteresting and useless. One of those operas, however, may be noticed, on account of the splendour with which it was got up. It was the opera of *Berenice*, composed by Domenico Freschi, and performed at Padua in 1680. From the account of the decorations contained in the printed edition of the piece, it appears that there were chorusses of one hundred virgins, one hundred soldiers, one hundred horsemen in iron armour, forty cornet-players, and six trumpeters on horseback, six drummers, six ensigns, six sackbuts, six great flutes, six minstrels, playing on Turkish instruments, six others on octave flutes, six pages, three serjeants, six cymbalists, twelve huntsmen, twelve grooms, six coachmen for the triumph, six others for the procession, two lions led by two Turks, two elephants by two others, Berenice's triumphal car drawn by four horses, six other cars with prisoners and spoils, drawn by twelve horses, and six coaches for the procession. The scenery and machinery are described as

being on a scale of magnitude and splendour, of which, even in these days of *spectacle*, we can hardly form a conception. Among other things, there were stables with an hundred live horses; a forest for hunting, with representations of every species of chase,—as of the wild boar, the stag, and the bear. At the end of the third act, an enormous globe descended from the sky, which, opening, divided itself into two other globes that were suspended in the air; and on these globes were representations of Time, Fame, Virtue, and other allegorical figures. We complain, that in our day the talents of the poet, musician, and performer, are of less consequence in the theatre than those of the machinist and scene-painter; and that, in our operas, instead of enjoying the melody of beautiful voices, supported by a delicate and harmonious orchestra, we are deafened by the brazen clangor of Rossini's Turkish bands. But all this is nothing to the glare that must have dazzled the eyes, and the uproar that must have astounded the ears, of the spectators of this ancient opera of *Berenice*.

The talents of the greatest Italian composers of the seventeenth century were chiefly exhibited in the composition of *Cantatas*. The cantata of those days was for a single voice, and consisted of a mixture of recitative and air, like the scenes of the musical drama, by which it appears to have been suggested. The singer either accompanied himself, or was accompanied by another performer, on a single instrument, as the harpsichord, violoncello, or violin.

Among those who distinguished themselves in this species of composition, one of the oldest, as well as the greatest, was GIACOMO CARISSIMI. Of the life of this great musician very little appears to be known. He began to be celebrated about the year 1635; and was maestro di capella of the German college at Rome.

His productions are very numerous, consisting of sacred and secular cantatas, and *motets*, or sacred compositions for several voices; many of which are still preserved, and frequently performed by the lovers of good music of the old school.

Carissimi greatly improved *recitative*. He deprived it, in a great measure, of the formal closes or cadences which it had in common with the *airs* of that time, and rendered it more articulate and expressive, by adopting the accents and inflexions of speech. In his airs, too, there is a simplicity, pathos, and flow of melody which are still, and, we apprehend, will always be sufficient to give delight to unperverted taste. Many of his works are preserved in the British Museum, and in the collection made by Dr. Aldrich, at Christ's Church, Oxford; and are still sung by those who continue to enjoy the vocal compositions of the great old masters of Italy and Germany, as well as England. One of the greatest of his compositions is the sacred drama of *Jephtha*, which is admirable for its clear and simple harmony, its graceful melody, and dramatic expression. The daughter and her attendants going out to meet her victorious father,—their fatal meeting, the anguish of the warrior and his child, and the lamentations of the people, are expressed with the utmost truth and pathos, and, if sung by great performers, would still be most powerful in effect. The air, in which Jephtha's daughter bewails her unhappy fate, is exquisite; and, of the chorus of the people, *Plorate filiæ Israel*, it is enough to say, that Handel has made it the foundation of the chorus, *Hear Jacob's God!* in his Oratorio of *Sampson*.

Several of Carissimi's motets are still sung in our Cathedrals, in the form of anthems, with English words by Dr. Aldrich. One of these, *I am well pleased*, is generally known. Dr. Aldrich was an enthusiastic ad-

mirer of the sacred compositions of the old Italian school; and had a singular felicity in naturalizing some of its finest productions. Two of Palestrina's motets have thus been adapted by him, and are still sung as anthems in our cathedrals, the one to the words beginning *O God, Thou art my God,* and the other, *We have heard with our ears, O Lord!*

A graceful and elegant duet by this composer, *Dite, O Cieli,* is still to be found among amateurs of the class which we have just described. Dr. Blow's celebrated song, *Go, perjured Man,* the most pleasing of his works, is a close imitation of it. In all the copies of Dr. Blow's song, the words do not make sense; but the song is to be found in the *Hesperides* of Herrick; a collection of poems which had fallen into utter oblivion until within these few years, when they have been reprinted, and have attracted considerable attention—more, we conceive, than they deserve; for the book is truly an "unweeded garden," containing a few flowers in a wilderness of base and unseemly trash. This song is one of the best things in the collection: there is something wild and original in the conclusion.

> Go, perjur'd man, and if thou e'er return
> To see the small remainder of my urn,
> When thou shalt laugh at my religious dust,
> And ask, where's now the colour, form, and trust
> Of woman's beauty; and, with hand more rude,
> Rifle the flowers which the virgins strew'd;
> Know, I have pray'd to Fury, that the wind
> May blow my ashes up, and strike thee blind!

It is to Carissimi that a celebrated saying, become proverbial in all the fine arts, is ascribed. Being praised for the graceful *ease* of his melodies, he is said to have replied;—"*Ah! questo facile quanto è difficile!*"

Marc' Antonio Cesti, who was a scholar of Ca-

rissimi, composed many beautiful cantatas, of which there is a collection in Christ's Church, Oxford. Sir John Hawkins gives, as a specimen of this composer, a little duet, "Cara e dolce Libertà," so flowing and graceful, that it resembles the Italian melody of a full century later. The same period produced several other excellent writers of this class, whom, with a few exceptions, we must pass over without particular notice.

Salvator Rosa was the celebrated painter; and it appears that his genius for music was not inferior to that for the art which he professed. Music was his earliest passion, and maintained its place in his mind, along with poetry and painting, during his whole life. He is, perhaps, the most remarkable instance, that ever has occurred of the union of these sister arts in the same person. He was educated for the church; but his ardent and impetuous temperament was ill suited to the austerities of a monastic life. In his youth, before he devoted himself to painting, he was distinguished for his performance on the lute, and used to gratify both his musical and amorous propensities by serenading the objects of his transient attachments. "Many," says Lady Morgan, in her *Life of Salvator Rosa*, "of those gay and *gaillard* figures, which, in after-life, escaped from his graphic pencil and rapid graver, with hair and feather floating in the breeze, are said to have been but copies of himself, as he stood niched under the shadow of a balcony, or reclined on the prow of a felucca, singing to his lute, the charms or cruelty of some listening Irene or Chloris of the moment."

Rosa afterwards turned his attention to painting, as a profession,—but, for a time, failed of success. The foundation of his popularity, even in this art, was laid by his talents for music and poetry, and his extraordi-

nary powers as a buffoon, or comic actor. We quote from Lady Morgan's work, which, notwithstanding the affectation of which she can never divest herself, is very clever and entertaining, an account of the circumstance which made him a favourite, and a lion, at Rome.

"Towards the end of the carnival of 1639, when the spirits of the revellers (as is always the case in Rome) were making a brilliant rally for the representations of the last week, a car, or stage, highly ornamented, drawn by oxen, and occupied by a masked troop, attracted universal attention by its novelty and singular representations. The principal personage announced himself as a certain Signor Formica, a Neapolitan actor, and appeared in the character of Coviello. Coviello, one of the "seven masks" of Italy, or national dramatic characters, is the theatrical representative of the Calabrians. The wit of Coviello, therefore, is supposed to be as sharp as the air of his native Abruzzi. Adroit and vain-glorious, a Proteus in character, language, and manner, he still preserves his native accent and habit; and his black velvet jacket and pantaloons, studded with silver buttons and rich embroidery, were well calculated to set off the handsome person of the wearer, if he happened to possess one, and to give to his figure a certain air of elegance, strongly contrasted with his conventional mask, with its crimson cheeks, black nose and forehead. The present representative of this character displayed so much genuine wit, such bitter satire, and exquisite humour, rendered doubly effective by a Neapolitan accent, and '*i motivi dei lazzi nazionali*,' or national gesticulations, that other representations were abandoned; and Gipsies told fortunes, and Jews hung in vain. The whole population of Rome gradually assembled round the novel, the inimitable Formica.

The people relished his flashes of splenetic humour aimed at the great; the higher orders were delighted with an *improvisatore*, who, in the intervals of his dialogues, sung to the lute, of which he was a perfect master, the Neapolitan ballads then so much in vogue. The attempts made by his fellow-revellers to obtain some share of the plaudits he so abundantly received were all abortive; while, says Baldinucci, '*come capo di tutti, e pur spiritoso, e ben parlante, con bei ghiribizzi e lazzi spiritosi teneva a se mezza Roma,*' at the head of every thing, by his wit, eloquence, and brilliant humour, he drew half Rome to himself. He collected about him, says Passeri, the whole of the Roman population, to whom he gave the most humorous recipes. It is supposed that he borrowed the technicalities of these recipes from Giovanni Breccio, a celebrated Roman physician of that day. The contrast between his beautiful musical and poetical compositions, and those Neapolitan gesticulations in which he indulged, when, laying aside his lute, he presented his vials and salves to the delighted audience, exhibited a versatility of genius, which it was difficult to attribute to any individual then known in Rome. Guesses and suppositions were still vainly circulating among all classes, when, on the close of the carnival, Formica, ere he drove his triumphal car from the Piazza Navona, which, with one of the streets in the Trastevere, had been the principal scene of his triumph, ordered his troop to raise their masks, and, removing his own, discovered that Coviello was the sublime author of the Prometheus, and his little troop the '*partigiani*' of Salvator Rosa. All Rome was from this moment, to use a phrase which all his biographers have adopted, '*filled with his fame.*' That notoriety which his high genius had failed to procure for him, was obtained at once by those lighter talents, which he had nearly

suffered to fall into neglect, while more elevated views had filled his mind."

It does not belong to a work on music to enter into much biographical detail respecting a great painter. It is sufficient to say, that Salvator Rosa rapidly acquired fame and fortune; and that music was his solace in all his labours and difficulties. *Si dilettò*, says Baldinucci, one of his biographers, *in oltre mode della musica, e suonò il luto.*

We are indebted to Dr. Burney for a knowledge of Salvator Rosa's musical compositions. "Among the musical manuscripts," says he, "purchased at Rome, in 1770, one that ranks the highest in my own favour, was the music-book of Salvator Rosa, the painter, in which are contained, not only many airs and cantatas, set by Carissimi, Cesti, Luigi, Cavalli, Legrenzi, Capellini, Pasqualini, and Bandini, of which the words of several are by Salvator Rosa; but eight entire cantatas, written, set, and transcribed, by the celebrated painter himself. The book was purchased of his grand-daughter, who inhabited the house in which her ancestor lived and died. The hand-writing was ascertained by collation with his letters and satires, of which the originals are still preserved by his descendants." Of the poetry and music, by Rosa himself, contained in this collection, Burney gives several specimens. The poetry is of a very high order; in some parts gloomy, bitter, and satirical; in others, possessing the wild imagination which characterizes his pencil; and sometimes tender and beautiful. One of the cantatas is the incantation of a female distracted with love, disappointment, and revenge. She composes a charm by means of all the diabolical ingredients of the witches' caldron in *Macbeth*, the enumeration of which is contained in verses of great energy. There is another, of which the words are very beautiful.

After promising eternal constancy to his mistress, he says,

E se la natura, avara
Del suo mortal tesoro,
Da questo crin mai ti rubasse l'oro,
Povero, ma contento,
Lo vedrò bianco,
E l'amerò d' argento* .

The melodies of Rosa, given by Burney, are very beautiful and expressive. One of them, notwithstanding the difference of measure, reminds us much of Purcell's air in the *Beggar's Opera,* "Virgins are like the fair flower;" and, from the excellence of the basses which are set to them, it appears, that, in knowledge of the art, as well as genius, he was not behind the best composers of his day.

ALESSANDRO SCARLATTI was born at Naples in 1650. His first essays in composition were made at Vienna, where he had the greatest success as a writer, both for the church and the theatre. After spending some years in travelling through Germany and Italy, he returned to Naples, where he seems to have spent the rest of his long life. He died there in 1728, at the age of 78. Scarlatti, like most great authors, was a very voluminous one; he is said to have composed a hundred operas, and an immense number of oratorios and masses, all of which are now lost; but many of his cantatas survive,

* Burney's translation of these pretty lines is somewhat flat; but the following, which we find in *The Harmonicon* for May, 1824, is elegant:

If Time, penurious of his treasure,
Shall steal the gold from that bright hair,
Poor, but contented, still with pleasure
I shall behold the whiteness there—
Nay, love the simple silver more
Than e'er I prized the richer ore.

and are still the admiration of the greatest musicians. His imagination was so fertile, and the variety of new and beautiful passages which he produced was so great, that his manner was copied, and his ideas borrowed, by the most distinguished composers, for more than a century after his death. His cantatas were accompanied on the harpsichord, or the violoncello; and the basses, which were thus frequently the sole accompaniment, had a richness and variety rarely to be found in modern vocal music. Geminiani used to relate, that Franchischelli, a celebrated performer on the violoncello, accompanied one of these cantatas at Rome so admirably, while Scarlatti himself played the harpsichord, that the company, having the usual share of Catholic superstition, were firmly persuaded that it was not Franchischelli who was playing the violoncello, but an angel that had descended, and had assumed his shape.

Scarlatti's cantatas are well known to the lovers of the old Italian music. They are exceedingly difficult, both to sing and to accompany; requiring, in the singer, much taste, judgment, and expression, and in the accompanist, not only the utmost delicacy, but a knowledge of harmony, which is very seldom conferred by the present system of musical education. When so performed, however, they never fail to delight those who can feel the highest beauties of music.

Gregorio Allegri, the composer of the celebrated *Miserere*, of the effects of which, when performed in the Pope's chapel, so many accounts have been given by travellers in Italy, was of the family of Correggio, the painter, who also bore the name of Allegri. Of this composer little more is known than that he was admitted into the Pope's chapel in 1629, and died in 1652. He was buried in the chapel of Santo Filippo Neri, in the Chiesa Nuova at Rome, which is now the common place

of interment for the singers in the Pontifical chapel. The following striking epitaph is engraved on its walls:—

Cantores pontificii,
Ne quos vivos
Concors melodia junxit,
Mortuos corporis discors resolutio dissolveret,
Hìc unà condi voluere*.

The *Miserere* of Allegri is to be found in different collections; and, among others, in Choron's *Collection of Classical Music.* It is a piece of very plain and simple harmony; and its appearance on paper, or its effect when sung in the ordinary way, give no idea of the impression made by it, when performed in the Pope's chapel, where it has been annually heard, in passion-week, ever since the time it was composed. But there it is sung by a body of musicians, who are trained to give it effect, by certain traditional modes of swelling and diminishing the sounds—by accelerating or retarding the measure, &c., according to the expression of the different verses; and the effect is further heightened by adventitious circumstances. The pope and cardinals are prostrated on the ground, the lights are extinguished one by one, showing more and more dimly the appalling figures of Michael Angelo's Last Judgment; the music becomes slower and slower, and more and more faint, till at last the sounds are almost inaudible, and are followed by a profound silence. It is easy to conceive, that a strain of simple

* It is difficult to translate the musical phraseology of this epitaph; but its sentiment may be conveyed thus:

The pontifical singers,
In order that
The harmony which united them in life
May not be broken by their separation in death,
Wish to rest together in this place.

harmony, sung in such a manner, and with such accompanying circumstances, may excite the strongest feelings of religious awe.

The following anecdote, regarding this *Miserere*, is told by Dr. Burney, in his *Musical Tour in Italy*, and is confirmed by other writers:

"The emperor, Leopold the First, not only a lover and patron of music, but a good composer himself, ordered his ambassador at Rome to entreat the Pope to permit him to have a copy of the celebrated *Miserere* of Allegri, for the use of the Imperial Chapel at Vienna; which being granted, a copy was made by the master of the Pope's chapel, and sent to the emperor, who had then in his service some of the first singers of the age; but, notwithstanding the abilities of the performers, this composition was so far from answering the expectations of the emperor and his court, that he concluded the Pope's *Maestro di Capella*, in order to keep it a mystery, had put a trick upon him, and sent him another composition. Upon which, in great wrath, he sent an express to his holiness, with a complaint against the *Maestro di Capella*, which occasioned his immediate disgrace and dismission from the service of the Papal chapel: and in so great a degree was the Pope offended at the supposed imposition of his composer, that, for a long time, he would neither see him, nor hear his defence. However, at length, the poor man got one of the cardinals to plead his cause, and to acquaint his holiness, that the style of singing in his chapel, particularly in performing the *Miserere*, was such as could not be expressed by notes, nor taught or transmitted to any other place, but by example; for which reason, the piece in question, though faithfully transcribed, must fail in its effect when performed elsewhere. His holiness did not understand music, and could hardly comprehend how the same

notes should sound so differently in different places; however, he ordered his *Maestro di Capella* to write down his defence, in order to be sent to Vienna, which was done; and the emperor, seeing no other way of gratifying his wishes with respect to this composition, begged of the Pope, that some of the musicians in the service of his holiness might be sent to Vienna, to instruct those in the service of his chapel, how to perform the *Miserere* of Allegri, in the same expressive manner as in the Sistine chapel at Rome, which was granted. But, before they arrived, a war broke out with the Turks, which called the emperor from Vienna; and the *Miserere* has never yet, perhaps, been truly performed, but in the Pope's chapel."

CHAPTER IV.

MUSIC IN GERMANY AND FRANCE DURING THE SEVENTEENTH CENTURY.—KEISER.—LULLI.

GERMANY, during the seventeenth century, produced a great number of excellent musicians, several of whom once enjoyed high reputation, but their works are now utterly forgotten, and little more is known of them than their names,—a catalogue of which would be wholly uninteresting. At that period, the music of the Germans was distinguished by learning and depth, rather than facility and grace; by intricate combinations of harmony, rather than flowing and expressive air. This, indeed, is in a considerable degree, the character of the German music to this day, when compared with that of Italy. But the more recent German composers have drawn from the fountain of Italian melody, draughts which have awakened their imagination and refined their taste; their music has gained beauty and simplicity, without losing the richness of its harmony. In saying this, we mean it to apply to those only who have studied the Italian models; for it is undeniable, that much of the German music is still dry and overlaboured,—abounding in rugged combinations, and deficient in smooth and agreeable strains; partaking too much, in short, of the qualities of *saur-kraut*, to all but German tastes. We mean our remark to apply to *all* the music of Mozart; to most of that of Haydn; to those parts of all the greatest works of Beethoven, where the most enchanting strains of melody come upon the ear, through his wild and gloomy masses of sound, like gleams of sunshine through the clouds and darkness of an April sky; and, finally, to the best and happiest effusions of Weber and Spohr.

At the period, however, of which we now speak, the German music had received none of this sweetening infusion; and therefore, it is not surprising that the works of many composers, illustrious in their day, should now be forgotten, even in their own country. The compositions of their great organists, and writers for the church, are still occasionally made use of. But of all their dramatic productions, not a vestige now remains, though it appears that this species of music was extensively cultivated.

The German princes began to have operas performed at their courts early in the seventeenth century; and some of these were by Italian composers brought into Germany for that purpose. The first opera, however, performed on a public stage, was at Hamburgh, in 1678. It was *Orontes*, by Thiel; and the same year, a sacred drama was performed, called *Adam and Eve*. The greatest German composer of that period, was KEISER, a man, who, though now sunk in oblivion, once enjoyed a splendid reputation. He kept possession of the Hamburgh stage for upwards of forty years, and wrote *a hundred and eighteen* operas, besides innumerable cantatas, and other detached pieces of music. He was born in 1673, and died in 1739. Burney, who had examined some of his works, speaks in high terms of his skill and originality, but says, that he was deficient in grace and facility. The celebrated Hasse said to Dr. Burney, that "Keiser was one of the greatest musicians the world had ever seen."

Music was little cultivated in France during the seventeenth century. It was not till near the end of it, that the genius of LULLI conferred importance upon the art. Before his time, indeed, some Italian operas had been performed at court; and some attempts had been made to set French dramatic poetry to music. But the French

writers themselves admit, that, before Lulli, they had no music that deserves the name. "Lulli," says Voltaire, "fut le père de la vraie musique en France." He was an Italian by birth, but his name belongs entirely to the history of French music.

JEAN BAPTISTE LULLI, the son of a peasant in the neighbourhood of Florence, was born in 1633. As he manifested, even in his infancy, a disposition for music, a Cordelier undertook to give him some instructions in playing the guitar. At this time, the Chevalier de Guise arrived at Florence; and, having had a commission from Mademoiselle de Montpensier to find her some pretty Italian boy, to serve her as a page, he conceived that Lulli would answer the purpose, thinking that the homeliness of his appearance would be made up for by his vivacity, wit, and skill in playing on the guitar. In this, however, he was mistaken. Lulli's mean appearance did not please the lady; who, instead of retaining him about her person, sent him into her kitchen, to serve in the capacity of a *sous-marmiton*, or scullion. This was in 1646, when Lulli was thirteen years old.

In his leisure hours, he used to be scraping on a miserable violin, to the annoyance of his fellow-servants. But it would appear that he made great progress; for a nobleman, happening to hear him, told the princess that she had a kitchen-boy of remarkable musical talents. She was induced by this report to have him regularly taught the violin; and he improved so rapidly, that he was admitted into the king's band of twenty-four violins. In a little time he was able to compose; and some of his airs attracted the notice of the king, who, on hearing him play on the violin, was so pleased with his performance, that he established a new band, and placed him at the head of it. Lulli's new band soon eclipsed the famous "four-and-twenty fiddlers;" and it must have

been no difficult matter; for such (according to M. de la Borde) was the ignorance of the musicians of that day, that they could not play a note which they had not previously got by heart. At this time, the favourite entertainments at the court of France, were *ballets*, which consisted of dancing, intermixed with dramatic action, and musical recitative. Louis the Fourteenth himself used to dance in these ballets; and Lulli gained his favour by the airs which he composed for the dances, the only species of music which the king understood or relished.

Louis, however, though possessed of no taste for music, considered the establishment of an opera necessary for the splendour of his court. He was determined to have an opera in France that should surpass that of Italy. A French musical theatre, after the model of the opera of Venice, was accordingly established in 1669; and Lulli was soon afterwards appointed composer. Though coarse, both in appearance and manners, he had not only, by this time, gained the favour of the public, but had also contrived to make himself so agreeable to the king, that he would hear no music by any other composer. The celebrated Quinault was at the same time employed to write the dramas; and the result was the production of a great many operas, the joint works of the poet and musician, which enjoyed uninterrupted favour in France for nearly a century.

After his appointment to the place of superintendent of the king's music, Lulli neglected the violin so much, that he did not even keep one in his house; and could hardly ever be prevailed upon to play, notwithstanding the earnest entreaties of the most distinguished persons about the court. The Maréchal de Grammont had a valet named Lalande, who afterwards became a great violin player. One day, after dinner, the Maréchal de-

sired Lulli to hear Lalande, and give him a few instructions. Lalande played accordingly; but Lulli, whenever he did not please him, snatched the instrument out of his hand, began to play by way of teaching him, and worked himself up to such a pitch of enthusiasm by his own music, that he did not lay down the violin for three hours. The calling in of his servant was probably a device of the Maréchal to get Lulli to play; like the manœuvre which Mr. Russell, in his *Tour in Germany*, tells us was practised in his presence, to obtain a similar favour from Beethoven, then grown deaf and wayward. Similar things are related of others, and are very likely to happen where the musician is not a mere performer, but one who uses his instrument as the means of expressing his own ideas and feelings. With such men, sitting down to perform is a serious matter; it is preparing to compose, as well as deliver, a piece of poetry,—requiring not only a severe intellectual labour, but attended with great excitement and consequent exhaustion. Even those musicians who are most distinguished for urbanity, find this a task to which they must be often disinclined, and for which they are often unfit; and we cannot be surprised, therefore, that such an effort should be often unwillingly made. Nor can we be surprised at the ardour with which, when the train of his ideas is once begun, and his imagination and feelings are roused, the musician pursues his occupation, or the length to which he carries it.

The favour which Lulli enjoyed during his life-time was immense. The king not only granted him a patent of nobility, but conferred on him the charge of *sécrétaire du roi* (an honorary appointment), and bestowed many other favours on him. The men of letters vied with each other in extolling him; and it was the fashion of a literary party, headed by Boileau, to exalt him at the

expense of his fellow-labourer Quinault, whose poetry, though its beauties are now recognised, was treated by them with contempt. Voltaire accounts for this injustice, by saying, that the poets were jealous of the poet, but not of the musician. Boileau reproaches Quinault with

> "——— ces lieux communs de morale lubrique,
> Que Lulli réchauffa des sons de sa musique;"

though (says Voltaire), Quinault's language did much more to warm Lulli's music, than *his* notes to warm Quinault's poetry. Lulli was the *arbiter elegantiarum* at court, in everything relating to his art. Molière, in the comedy of *Les Fâcheux*, makes a courtier say,—

> "——— Baptiste le très-cher,
> N'a point vû ma Courante, et je vais le chercher."

The burlesque Italian poetry, introduced by Molière into his *Pourceaugnac*, and his *Bourgeois Gentilhomme*, is said to have been written for him by Lulli. It is related of Boileau, that, going into the opera-house one evening, he said to the box-keeper, "Sir, put me where I may hear the music without the words; I like Lulli's music very much, but have a supreme contempt for Quinault's verses." Quinault's verses, however, still live, and are read with pleasure; while Lulli's music is forgotten.

In 1687, Lulli composed a *Te Deum* for the king's recovery from a dangerous illness; but it caused his own death. During its performance, while beating time with the cane which he used for that purpose, he struck his toe, and the hurt, from his bad habit of body, became so alarming, that amputation of the foot was advised. He fell into the hands of a quack, however, who undertook to cure him without having recourse to this expedient; and the consequence was a mortification, which proved fatal. During his illness, his confessor refused

him absolution unless he would atone for the sins of his past life by committing to the flames the opera on which he was then employed. He at first refused, but at length submitted, and pointed to the drawer which contained the score of his *Achille et Polixene*, which was accordingly taken out and thrown into the fire. He appeared to be getting better, and was thought to be out of danger. One of the young princes de Vendôme, who was fond of him, came to pay him a visit, and, in the course of conversation said, "Why, Baptiste, have you been such a fool as to burn your new opera?" "Hush, hush!" whispered the composer, "I have got another copy of it!" This ill-timed pleasantry, unhappily, was followed by a relapse; and the prospect of death occasioned such remorse, that he submitted to the penance of being laid on a heap of ashes, with a cord about his neck. In this situation, he expressed the utmost penitence for his late transgression; and, being replaced on his bed, expired, singing to one of his own airs, the words, "Il faut mourir, pecheur, il faut mourir!" This unfinished opera was completed by another composer, and published after his death.

In person, Lulli was rather thick and short. His complexion was dark, and his features very far from handsome; but his face had the expression of spirit and talent. He had not the politeness which might have been expected from so long a residence at the French court; but he was gay and good-humoured, and his deportment was not without dignity. He was too much addicted to the pleasures of the table. It is related, that, when he was at the point of death, the Chevalier de Lorraine desired to see him on the plea of long friendship, and was admitted. Madame Lulli, however, with more warmth than discretion, broke out in her husband's presence with, "Yes, indeed, you are one of his best

friends! It was you who last made him drunk, and are the cause of his death." "My dear wife," said Lulli, interrupting her, "M. le chevalier was certainly the last who made me drunk, and, if I recover, shall be the first to do so again!" He was fond of money, and left behind him a sum equal to twenty-six thousand pounds sterling—an immense sum at that period. He was called a miser by the extravagant courtiers; but his defence of his parsimony was that of a sensible man. "I will not imitate those who give costly banquets to noblemen and get laughed at for their pains." He had much vivacity and wit, and told a story with admirable humour; qualities which more than made up to his guests for the absence of splendour and profusion.

Lulli appears to have deserved his celebrity. His style was not formed upon that of his countrymen, for he left Italy too young to have acquired any musical impressions. He formed a style for himself, both in recitative and in air. His recitatives were considered by his countrymen as inimitable, while his airs were comparatively undervalued, on account of their simplicity. Voltaire, who, no musician himself, repeats the sentiments current on the subject, says that Lulli's airs did not correspond to the excellence of his great scenes:—they were too like the old Christmas-carols, or Venetian *barcaroles;* but his feeble music was sufficient for the taste of the times. His recitative, on the other hand, Voltaire continues, was so admirable, that even Rameau never could equal it. This criticism is entirely in the French taste of that day. Lulli's airs, because they had the simple and natural character of national music, were despised, when compared to those dry and elaborate productions which Rameau called airs, and which were infinitely admired by his countrymen,

though without either measure or melody. Now, Rameau's airs are intolerable even to a Frenchman; while the airs of Lulli are so easy and unaffected that they are calculated still to give pleasure to every uncorrupted taste. His music is extremely rare, and difficult to be met with; but a specimen of it,—a scene from the tragedy, opera, or serious play of *Proserpine*,—is to be found in the *Harmonicon* for 1823. It consists of an introductory symphony, an air sung by Proserpine, and a chorus of nymphs for three voices. Its effect, when performed, is charming. This specimen, it is remarked, "will show that even Purcell did not disdain to imitate the compositions of the favourite of Louis le Grand;" and the justice of the remark will be felt by every one who knows Purcell's dramatic music. Lulli, though not the inventor of opera-overtures, made great improvements in their form and style; and it is generally agreed that his style was imitated by Handel, in the overtures to many of his Italian operas.

Lull's music kept possession of the French stage till the middle of the last century, when it was superseded by that of Rameau; who was considered as having commenced a new era in music, both by his discoveries in the science, and by his compositions. His musical system, which, for a time, was universally adopted, is now, however, recognised to be fallacious and useless; and his compositions are forgotten, even in France. And we shall afterwards see that the French are indebted, for their present excellent school, entirely to the Italian and German composers who were induced to settle among them.

CHAPTER V.

MUSIC IN ENGLAND IN THE SEVENTEENTH CENTURY.—MUSIC AT THE BEGINNING OF THE CENTURY.—MASQUES.—MILTON'S COMUS.—HENRY LAWES.—WILLIAM LAWES.—ABOLITION OF EPISCOPACY, AND DISCOURAGEMENT OF MUSIC DURING THE COMMONWEALTH.—RESTORATION.—MATTHEW LOCK.—MUSIC IN MACBETH.—BLOW.—WISE.—MACE.—MATTEIS.

Of the English music of the earlier part of the seventeenth century, which still survives, the principal portion was composed for the church, by the great harmonists whom we have already mentioned as having flourished towards the end of the sixteenth; Tallis, Bird, Morley, &c., and their successors. The music used for social amusement, at this period, consisted chiefly of *madrigals*, for a number of voices, composed, in general, by the same persons whom we have mentioned. About this time, too, those amusing little musical *jeux d'esprit*, so well known by the name of *Catches*, appear to have made their appearance. The first collection of catches that was printed in England is dated in 1609.

At that time we had no dramatic music, properly so called. It was customary, however, to have music between the acts of plays, and to introduce songs, &c. incidentally in them. The plays of Shakspeare are full of music, introduced in this way; and his beautiful allusions to its pleasures and effects are innumerable. None of the airs, however, to which his songs were originally sung, are preserved. But, from a few stray specimens of the melody of that age, which have been preserved, we may conclude that they would afford small pleasure to modern ears.

Music received little encouragement from James the First, who had no taste for any of the fine arts. His

unhappy son, Charles the First, had much pleasure in music, particularly that for the church, and was a liberal patron of musical talent. During the earlier and tranquil part of his reign, *Masques* were a favourite amusement at court; and his queen, Henrietta, who possessed the fondness of her native country for dramatic exhibitions, frequently represented the principal character herself. These masques, which were made up of poetry, music, dancing, and splendid displays of machinery, appear, notwithstanding the queen's country, to have been chiefly of British manufacture. The poetry was generally written by Ben Jonson, their poet-laureate; the music composed by Henry Lawes; and the machinery constructed by Inigo Jones.

This fashion of representing masques gave occasion to the immortal *Comus* of Milton. It was written for the purpose of being performed by the younger members of the noble family of Bridgewater, at Ludlow Castle; and the subject of it is said to have been taken from an accident which befell these young people themselves. They had been benighted in a wood, and the lady Alice Egerton (who performed the part of *The Lady*) had been lost for some time. It was represented in 1634; and published by Lawes, the composer of the music, in 1637.

Henry Lawes, at this time, enjoyed a reputation, which, though short-lived, was very brilliant. He was employed to set to music the best lyrical poetry of the age; and the most distinguished writers vied with each other in expressing admiration of his genius. Milton, in particular, has repeatedly eulogized him in the most beautiful language. For example, in *Comus*, the attendant spirit says,

"——— but I must put off
These my sky robes, spun out of Iris' woof,

And take the weed and likeness of a swain,
That to the service of this house belongs*,
Who, with his soft pipe, and smooth-dittied song,
Well knows to still the wild winds when they roar,
And hush the waving woods ————."

Notwithstanding the general admiration which Lawes's music obtained, and the praise bestowed upon it by Milton, whose natural taste had received all the cultivation which Italy could bestow, Burney speaks very contemptuously of this composer. The specimen which he has given (the song, "Sweet Echo," in *Comus*), certainly justifies, in some respects, his opinion; but this specimen is a very unfavourable one; for other songs might have been chosen, which possess pleasing melody and correct expression. His style, however, in consequence of the rapid improvement of music, soon became antiquated; and *Comus* was set a second time, very beautifully, by Dr. Arne, a century ago.

Henry Lawes had a brother, William, who was also a composer of some note. He was one of the musicians of Charles the First, who was so much attached to him, that, when he was killed by a random shot at the siege of Chester, his majesty wore mourning for him. His epitaph (not at all meant to be ludicrous), is a pretty good specimen of the quibbling spirit which infected every species of composition, sermons included, in those days.

"Concord is conquer'd;—in this urn there lies
The master of great musick's mysteries;
And in it is a Riddle like the Cause,
Will Lawes was slain by those whose Wills were Lawes."

The civil dissensions, which ended in the subversion of monarchy, and the death of the king, put an entire

* Lawes was then a retainer of the Bridgewater family, and played the part of the swain Thyrsis, in *Comus*.

stop, for a long time, to the improvement of the fine arts in England. The liturgy of the Church of England, and the cathedral service, were abolished in 1643; the church-books were destroyed; the organs taken down; and the organists and singers belonging to the churches, turned out of their places. Nothing was allowed in the churches but the psalmody of the Presbyterians; and, as the gloomy fanaticism of the Puritans proscribed every sort of light and profane music as a pastime or amusement, the art, for a time, may be said to have been banished from the land. Cromwell himself, however, was fond of music, and frequently indulged himself in hearing it. When the organ at Magdalen College, Oxford, was taken down, he ordered it to be conveyed to Hampton Court, where it was placed in the great gallery; and one of his favourite amusements was hearing it played upon. It was carried back to its original place after the Restoration.

The gossiping annalist, Anthony à Wood, tells a story of a student of Christ-church, James Quin, who had been turned out of his place, and restored to it in consequence of Cromwell hearing him sing. "Being well acquainted" says Wood, "with some great men of those times that loved musick, they introduced him into the company of Oliver Cromwell, the Protector, who loved a good voice and instrumental music well. He heard him sing with very great delight; liquored him with sack, and in conclusion, said, Mr. Quin, you have done very well,—what shall I do for you? To which Quin made answer, with great compliments, of which he had command, with a great grace, that his highness would be pleased to restore him to his student's place; which he did accordingly, and so kept it to his dying day."

Milton, notwithstanding his hostility to episcopacy, and his zeal in behalf of the Presbyterian party, was not

only a passionate lover of music, but has, in his *Penseroso*, given us a most beautiful description of that very species of music, the use of which he contributed to abolish:

> "But let my due feet never fail
> To walk the cloister's studious pale,
> And love the high embower'd roof,
> With antique pillars massy proof,
> And storied windows richly dight,
> Casting a dim religious light.
> There let the pealing organ blow
> To the full-voiced choir below,
> In service high, and anthem clear,
> As may with sweetness, through mine ear,
> Dissolve me into ecstasies,
> And bring all Heav'n before mine eyes."

Cromwell and Milton, though they thus concurred in proscribing the use, in churches, of an art, to the charms of which the one was far from insensible, and the other devotedly attached, certainly acted from very different motives. Cromwell gained distinction, and at last, supreme power, by following the signs of the times, and affecting a degree of fanaticism which did not really belong to his character. Milton had imbibed opinions hostile to the government of the established church, long before there was any prospect of its subversion; and when the contest began, his share in it was the result of those opinions. Their soundness may well be questioned; but his character forbids the slightest doubt of their sincerity.

At the Restoration, some of the gentlemen of Charles the First's Chapel, who still survived, were replaced in their former station. Among these was Henry Lawes, who, however, survived the Restoration but a short time. Though Charles the Second restored the musical

establishment of his chapel, and increased their salaries, yet his characteristic negligence seems to have been exhibited in this, as well as in other departments of his administration. In Pepys's *Diary*, under the date of December 19th, 1666, there is this entry: "Talked of the king's family with Mr. Hingston the organist. He says many of the musique are ready to starve, they being five years behind-hand for their wages: nay, Evans, the famous man upon the harp, having not his equal in the world, did the other day die from mere want, and was fain to be buried at the alms of the parish."

The taste of Charles the Second, in music, as in every thing else, was French. He had French operas performed at court, and established a band of twenty-four violins, in imitation of the king's band at Paris,—which gave occasion to D'Urfey's famous song of "Four-and-twenty fiddlers all in a row." Italian music, however, began now to be heard a little in England. This appears from the following passage in Pepys's *Diary:* "January 12th, 1667. With my lord Brouncke to his house, there to hear some Italian musique, and here we met Tom Killigrew, Sir Robert Murray, and the Italian, signor Baptista*, who hath proposed a play in Italian for the opera, which Sir T. Killigrew do intend to have up; and here he did sing one of the acts. He himself is the poet as well as the musician, and did sing the whole from the words without any musique prickt, and played all along upon a harpsicon, most admirably, and the composition most excellent. The words I did not understand, and so know not how they are fitted, but believe very well, and all in the recitativo very fine. But I perceive there is a proper accent in every country's discourse, and that do reach in their setting of notes to

* Baptista Draghi, an eminent Italian dramatic composer.

words, which, therefore, cannot be natural to any body else but them; so that I am not so much smitten with it as it may be I should be if I were acquainted with their accent. But the whole composition is certainly most excellent; and the poetry, Sir T. Killigrew and Sir R. Murray, who understood the words, did say most excellent. I confess I was mightily pleased with the musique*." What follows contains a good account of the state of music in England at that time. "He (Sir T. Killigrew) tells me that he hath gone several times (eight or ten times he tells me) hence to Rome, to hear good musique; so much he loves it, though he never did sing or play a note. That he hath ever endeavoured, in the late king's time, and in this, to introduce good musique; but he never could do it, there never having been any musique here better than ballads and songs, 'Hermitt Poore,' and 'Chiny Chase,' (qu. Chevy Chase?) was all the musique we had; and yet no ordinary fiddlers get so much money as ours do here, which speaks our rudeness still."

The most distinguished musician of the reign of Charles the Second, was MATTHEW LOCK. He was a native of Exeter, and a chorister in the cathedral of that city. He appears, early in life, to have acquired reputation; as we find that he was employed to compose the music for the public entry of the king, at the Restoration; and that he was soon afterwards appointed composer in ordinary to his majesty. The history of his life is without interest; he appears to have been of an irascible, rough, and disputatious temper, and to have been, consequently, engaged in petty controversies, which are not worth recording. He composed the music to several dramatic pieces. Of these, the *Tempest* and *Psyche* were

* It does not appear, however, that this Italian Opera was ever represented.

published in 1673. They are very much in the French style of the day; and the composer was probably induced, by the predilection of the king for that style, to take Lulli for his model. In the celebrated music in *Macbeth*, however, which was produced in 1674, he appears to have freed himself from these trammels; and to have followed the impulse of his own bold and original genius. Burney speaks of the "rude and wild excellence" of this music. Of its excellence one cannot speak too highly; but the epithet "rude" is surely misapplied. Its masses of harmony are very grand and imposing, and, at the same time, clear, simple, and correct; while there is, in the melodies, a smoothness and flow, of which the music of that time affords no other example. The words are set with great judgment and propriety; so that the music, as in the passage, "Speak, sisters, speak, is the deed done?" heightens the energy of the declamation; and, in the song, "Let's have a dance upon the heath," there is as much airiness as if it had been written within these twenty years. Lock's music has been performed at every representation of the play, since the period of its composition to the present day; it has resisted the influence of time and the changes of fashion, and continues to be heard with unabated pleasure,—a proof, notwithstanding the numerous apparent instances to the contrary, that there are *permanent* beauties in music, as well as in poetry, or painting; and that musicians may hope to write for immortality, when once they seek the beauties of their art in the immutable laws of nature and reason,—when once they give their attention to the symmetry, grace, and expression of the *figure* itself, instead of the fashion of its attire.

Among the musicians who flourished during the reigns of Charles the Second, and his successor, one of the most distinguished was Dr. JOHN BLOW; many of whose

compositions for the church are much esteemed, and still performed in our cathedrals. He wrote in a bold, and often in a grand style; but his harmony was incorrect, and he indulged in crude and harsh combinations. He composed many songs and ballads, all of which are forgotten, except his "Go, perjured man," which we had occasion to mention in speaking of the music of Carissimi.

MICHAEL WISE was also an eminent composer for the church, and has left some admirable anthems. The famous duet, "Old Chiron thus preached to his pupil Achilles," is of his composition. Wise, who seems to have possessed the habits of too many of the tuneful tribe, was killed by a watchman, in a street-brawl at Salisbury, in 1687.

Some notice is due to THOMAS MACE, the author of a very singular work, entitled *Music's Monument*, published in 1676. Mace had some merit as a performer on the lute, and a composer for that instrument; and his book contains, not only instructions for performing on the lute, but a dissertation on music in general, written in a style of unparalleled absurdity. He tells us, that the psalm-singing at the siege of York, in 1644, "was the most excellent that has been known or remembered any where in these our latter ages. Abundance of people of the best rank and quality being shut up in the city, namely, lords, knights, and gentlemen of the countries round about, besides the souldiers and citizens, who, all or most of them, came constantly every Sunday to hear public prayers and sermon, the number was so exceeding great, that the church was (as I may say) even *cramming* and *squeezing-full*. Now here you must take notice that they had then a custom in that church (which I hear not of in any other cathedral which was), that always before the *sermon*, the *whole congregation sang a psalm*, together

with the quire and the organ; and you must also know, that there was then a *most excellent-large-plump-lusty-full-speaking organ,* which cost (as I am credibly informed) *a thousand pounds.* This *organ,* I say (when the psalm was set before the sermon), being let out into all its *fullness of* stops, together with the *quire,* began the *psalm.* But when that *vast-conchording unity* of the whole *congregational-chorus,* came (as I may say) *thundering in,* even so as it made the very *ground shake* under us; (*oh the unutterable ravishing soul's delight!*) in the which I was so *transported,* and wrapt up into *high contemplation,* that there was no room left in my *whole man,* namely, *body* and *spirit,* for any thing below *divine* and *heavenly raptures.*"

In this inimitable style Master Mace generally writes; but the following passage is an exception, and is, we think, very pleasing. Speaking of a little air, or lesson, for the lute, he says, "It is this very winter just forty years since I made it; and yet it is new because all like it; and then when I was past being a suitor to my best-beloved, dearest and sweetest living mistress, but not married, yet contriving the best and readiest way towards it, and thus it was. That very night in which I was thus agitated in my mind concerning her, my living mistress, she being in Yorkshire and myself at Cambridge, close shut up in my chamber, still and quiet, about ten or eleven o'clock at night, musing and writing letters to her, her mother, and some other friends; in summing up and determining the whole matter concerning our marriage; you may conceive I might have very intent thoughts all that time, and might meet with some difficulties, for as yet I had not gained her mother's consent, so that in my writings I was sometimes put to my studyings. At which times, my lute lying on my

table, I sometimes took it up and walked about my chamber, letting my fancy drive which way it would, for I studied nothing at that time as to musick; yet my secret genius or fancy prompted my fingers, do what I could, into this very humour, so that every time I walked and took up my lute, in the interim betwixt writing and studying, this ayre would needs offer itself unto me continually; insomuch, that at the last, liking it well, and lest it should be lost, I took paper and set it down, taking no further notice of at that time; but afterwards it passed abroad for a very pleasant and delightful ayre among all; yet I gave it no name till a long time after; nor taking more notice of it in any particular kind, than of any other my composures of that nature. But after I was married, and had brought my wife home to Cambridge, it so fell out that one rainy morning I staid within, and in my chamber my wife and I were all alone; she intent upon her needle works, and I playing upon my lute at the table by her. She sat very still and quiet, listening to all I played, without a word a long time, till at last I happened to play this lesson, which, as soon as I had once played, she earnestly desired me to play it again; 'for,' said she, 'that shall be called my lesson.' From which words, so spoken with emphasis and accent, it presently came into my remembrance the time when, and the occasion of its being produced, and returned her this answer, namely, that it may very properly be called your lesson, for when I composed it you were wholly in my fancy, and the chief object and ruler of my thoughts; telling her how and when it was made; and, therefore, ever after, I thus called it my mistress, and most of my scholars since call it 'Mrs. Mace' to this day."

This is a sweet picture of domestic happiness; and it is curious to observe, that the old man, looking back, at

the distance of forty years, to the happiest moments of his youth, uses the simple language of tenderness and feeling, and

Projicit ampullas et sesquipedalia verba.

Mace appears to have lived to a great age—a consequence, probably, of the innocent life and the gentle and cheerful disposition which his writings indicate. From a curious advertisement of his, preserved in the British Museum, and quoted by Burney, it appears that he was alive in 1690, when he was seventy-seven years of age.

Another musician of that age deserves notice, as being the first really good performer on the violin, and composer for that instrument, who appeared in England, and as having introduced the *engraving* of music into this country. This was NICOLA MATTEIS,—an Italian, who came to England in the latter part of the reign of Charles the Second. In the manuscript *Memoirs of Music*, written by the honourable Roger North, brother of the lord-keeper North, to which Dr. Burney had access, and which supplied him with much information, there is the following account of this musician:

"The decay of French music, and favour of the Italian, came on by degrees. Its beginning was accidental, and occasioned by the arrival of Nicola Matteis. He was an excellent musician, and performed wonderfully on the violin. His manner was singular, but he excelled, in one respect, all that had been heard in England before: his manner of bowing, his shakes, divisions, and, indeed, his whole style of performance was surprising, and every stroke of his bow was a mouthful. All he played was of his own composition, which manifested him to be a very exquisite harmonist, and of a boundless fancy and invention.

"When he first came here he was very poor, but not so poor as proud; which prevented his being heard, or making useful acquaintance for a long time, except among a few merchants in the city, who patronised him*. And setting a high value on his condescension, he made them indemnify him for the want of more general favour. By degrees, however, he was more noticed, and was introduced to perform at court. But his demeanour did not please, and he was thought capricious and troublesome, as he took offence, if any one whispered when he played, which was a kind of attention that had not been much in fashion at our court. It was said that the duke of Richmond would have settled a pension upon him, though he wished him to change his manner of playing, and would needs have one of his pages show him a better. Matteis, for the sake of the jest, condescended to take lessons of the page, but learned so fast, that he soon outran him in his own way.

"But he continued so outrageous in his demands, particularly for his solos, that few would comply with them, and he remained in narrow circumstances and obscurity a long while. Nor would his superior talents ever have contributed to better his fortune, had it not been for the zeal and friendly offices of two or three *dilettanti*, his admirers. These, becoming acquainted with him, and courting him in his own way, had an opportunity of describing to him the temper of the English; who, if humoured would be liberal; but, if uncivilly treated, would be sulky, and despise him and his talents: assuring him that by a little complaisance he would

* The *city* is still distinguished for its liberal patronage of music, and for the great number of its able and intelligent *dilettanti*.

neither want employment nor money. By advice so reasonable, they at length brought him into such good temper, that he became generally esteemed and sought after.

"After this, he discovered a way of acquiring money, which was then perfectly new in this country. For, observing how much his scholars admired the lessons he composed for them, which were all duos, and that most musical gentlemen who heard them wished to have copies of them, he was at the expense of having them neatly engraved on copperplates, in oblong octavo, which was the beginning of engraving music in England: and these he presented, well bound, to lovers of the art, and admirers of his talents, for which he often received three, four, and five guineas. And so great were his encouragement and profits in this species of traffic, that he printed four several books of *Ayres for the Violin*, in the same form and size."

Burney tells us, that Matteis' reputation and abilities having enabled him to accumulate wealth, or to live in splendour, he chose the latter, took a great house, and lived so luxuriously that he brought on diseases which soon put an end to his life.

Making allowance for Mr. North's want of opportunity to know what were the powers of a great violin-player, by comparing Matteis with the great players, who had, by this time, appeared in Italy, there can be no doubt, from the above description, that Matteis must have infinitely surpassed any player who had hitherto been heard in England. Matteis, however, though his own performance was much esteemed, does not appear to have formed other good violin-players in England. Mr. North mentions that, in his own time, his compositions, from their difficulty, were thought impracticable; and that, while the lovers of music

admired his playing, no one else pretended to do the like. The instrumental compositions of Purcell at this period were evidently written for performers quite unacquainted with the powers of the violin.

It only remains, in treating of the English music of the seventeenth century, to speak of PURCELL, the greatest musician whom England has produced, during that, or any other period.

CHAPTER VI.

Purcell.

Henry Purcell was born in the year 1658. His father, Henry Purcell, was a musician of some note, and one of the gentlemen of the Chapel-royal, as established by Charles the Second at the Restoration. There is a song, for three voices, of his composition, in Playford's *Musical Companion*, which does not indicate much genius. —He had a brother, Thomas, who was also a gentleman of the Chapel-royal. Dr. Boyce, in his great collection of cathedral music, has preserved a chant, by him, called *The Burial Chant*, which is simple, and melancholy in its expression.

Purcell lost his father when he was only six years old. It is not ascertained who was his first instructor in music; but, most probably, it it was Cook, who was master of the children of the chapel at the time of his father's death. He afterwards received lessons from the celebrated Dr. Blow; a circumstance that was considered of so much importance in the life of that composer, that, in the inscription on his tomb it is mentioned that he was "Master to the famous Mr. Henry Purcell."

Purcell resembled Mozart, in the precocity of his genius, as well as the shortness of his life. While yet a singing-boy in the King's Chapel, and before he could have been taught any thing more than the elements of singing, the force of his genius enabled him to produce several anthems, so beautiful, that they have been preserved, and are still sung in our cathedrals. To be able to produce a piece of correct and regular harmony,

however simple, even in the case of superior minds, is generally the result of long study and application; but, to beings like Purcell and Mozart music seems to have no rules. What others consider the most profound and learned combinations, are, with them, the dictates of imagination and feeling, as much as the simplest strain of melody.

In 1676, when only in his eighteenth year, Purcell was appointed organist of Westminster Abbey, then, as now, a situation of dignity and importance. At the age of nineteen, he composed the music of a drama called *Dido and Eneas*, which was considered so excellent, that any composer then in England would have thought it an honour to be the author of it. This piece was written at the desire of a dancing-master of some eminence, of the name of Priest, who seems to have been a person of more than ordinary taste. He got Tate to write the drama, and Purcell to set it to music; and it was represented by the young gentlewomen who attended his school, to a select party of their parents and friends, with great applause, a considerable portion of which fell to the share of the composer. At twenty-four, he was advanced to one of the three places of organist of the Chapel-royal.

In the year 1683, Purcell published twelve sonatas for the violin, in which he professed to imitate the style of the Italian masters, who had produced compositions of this kind. At that time, the works of Corelli were not known in England; and Purcell's model was, probably, Bassani, who was Corelli's master. These compositions are worthy of preservation and occasional performance, as they will please from their ingenuity of contrivance, and from the excellent modulations, and good traits of melody, in which they abound, notwithstanding the want of knowledge of the powers of the instrument which

they indicate. But it is impossible to compose, with effect, for any instrument, without being a masterly performer on it. It is by the hand upon the instrument that new and original passages are suggested; and those who have not this advantage either write passages that are awkward and ineffective, or, in wishing to avoid this fault, are constrained to adhere to a timid imitation of the passages which they find in the works of able performers. From inattention to this, much talent has been wasted, and a great deal of estimable music produced in vain; for no music, for the harpsichord, pianoforte, violin, or violoncello, has been successful, unless when composed by powerful or original performers on those instruments.

At the time, however, when Purcell composed these sonatas, the powers of the violin were unknown to everybody in England, as much as to him; and they had merit enough to make them be well received by the public. He was, therefore, induced to publish another set, one of which was considered so excellent, that it obtained the name of *The Golden Sonata;* and it is easy to see, that in those days, its effect must have been highly novel and delightful.

Purcell's ecclesiastical education led him to the composition of anthems, and other pieces for the church; which were so admirable, and became so numerous, that his fame soon spread over all the parts of the kingdom. One of the most celebrated of his anthems was composed as a thanksgiving by Charles the Second for an escape from shipwreck. Being on board a pleasure-yacht, with his brother the duke of York, they encountered a tremendous storm, and were in imminent danger; which produced such an impression on the king's mind, that, with a feeling of piety too little usual with him, he selected some appropriate verses, and ordered Purcell to

set them as an anthem of thanksgiving. To this circumstance we owe the sublime "They that go down to the sea in Ships." In 1687, when James the Second issued a proclamation for a thanksgiving on account of the supposed pregnancy of the queen, Purcell was chosen, as the greatest musician in England, to compose an anthem on the occasion; and he accordingly produced that which begins "Blessed are they which fear the Lord," and which is justly accounted a great and masterly work.

The noblest, however, of all Purcell's sacred compositions is, his *Te Deum* and *Jubilate;* a magnificent piece of choral music, with accompaniments, for the first time in England, for an instrumental orchestra. Various opinions have been held concerning the occasion of this great work. It has been said, that it was composed for the opening of the new cathedral of St. Paul's, though Purcell did not live to see that event. But Dr. Burney has set the matter at rest, by quoting the title of the printed copy preserved in the library of Christ Church, Oxford; "*Te Deum* and *Jubilate,* for voices and instruments, made for St. Cecilia's day, 1694, by Henry Purcell," This admirable composition was constantly performed at St. Paul's, on the feast of the Sons of the Clergy, from the death of the author, in 1695, till the year 1713, when Handel's *Te Deum,* for the peace of Utrecht was produced, by order of queen Anne. From this time they seem to have been performed alternately; till 1743, when Handel composed his second and most magnificent *Te Deum* for the battle of Dettingen. Since that time Purcell's *Te Deum* has been very seldom used; a circumstance to be regretted, but not to be wondered at, as the stupendous *Dettingen Te Deum* has thrown into the shade all former compositions of that nature.

Purcell's genius was not limited to the ecclesiastical

style. Like Mozart in this, as in many other respects, he was equally great in his compositions for the church, the theatre, and the chamber. The only dissimilarity between them, in this respect, was, that Purcell was not, like Mozart, equally great as a composer of instrumental music. Mozart was born at a time when instrumental music had been carried to great perfection, and was not only a great performer on the piano-forte, but had studied the powers and aptitudes of almost every other instrument. But Purcell could neither become a great instrumental performer himself, nor acquire a knowledge of the powers of instruments; because, in his day, no such knowledge existed in England.

The occasion of Purcell's first dramatic essay has already been mentioned. The excellence and success of the music of *Dido and Eneas* drew the attention of the managers of the theatres towards him; they made him proposals, to which, by the advice of his friend Priest, he listened.

About this time, dramatic performances, called operas, began to be introduced in England. The name of this entertainment was borrowed from the Italians; but it differed from the Italian opera in this, that the dialogue was merely declaimed, or spoken, and songs and instrumental pieces were introduced at intervals, while, in the Italian opera, the whole performance was in music. Indeed we have never had, in England, an entertainment corresponding to the opera of the Italians; for, even to this day, our operas are merely plays, in which the dialogue is intermixed with songs and concerted pieces. The few attempts that have been made to introduce recitative upon the English stage, have not been so successful as to lead to its adoption. The only opera of this kind, that acquired popularity, was *Artaxerxes*, which is a translation of the opera of *Metastasio;* but its success is

to be ascribed to the pleasing character of the airs, and certainly not to the felicity of the attempt to clothe English poetry in recitative. That the English language, however, is capable of recitative, there can be no doubt; though the attempt to compose an entire drama, in this style, has never yet been made by any one capable of the task. But, had Purcell ever had an opportunity of throwing the more impassioned parts of the dialogue into recitative, we are persuaded he would have altered the history of our musical drama: for, in the recitative, which he has introduced in many of his compositions, he has seized, so happily, the emphasis, accents, and inflexions of English speech, as to heighten the energy of the passion or sentiment conveyed by the words.

In Purcell's time, however, the task of the composer for the stage, was merely to write the music for such songs, &c., as were scattered, at intervals, through the play. Of this kind of music, we have already mentioned that which was written for the *Tempest*, and *Macbeth*, by Lock. In 1677, D'Avenant wrote a dramatic opera, called *Circe*, the music of which was composed by John Banister, the king's first violin-player. The prologue was written by Dryden, and the epilogue by the Earl of Rochester. In 1678, Dryden wrote an opera, taken from the *Paradise Lost* of Milton, and called *The State of Innocence and Fall of Man*; a production unworthy of him. It was never represented. In 1685, the last year of Charles the Second's reign, Dryden produced a sort of political play, which he calls an opera, entitled *Albion and Albanius*; the object of which was to support the interest of the government, by satirizing what was considered the democratical and fanatical spirit, which, by that time, was beginning to shake the throne of the Stuarts. To render this piece still more agreeable to his royal master, Dryden had it set by an obscure French

musician, of the name of Grabut, whom he eulogizes in the preface. The king, however, died before this piece was brought on the stage; and, when it did appear, its success was not considerable. It could not, indeed, have been great, whatever might have been the merit of the play, considering its tendency, as contrasted with the temper of the times.

The preface to this piece, notwithstanding the author's injustice in lauding an obscure French musician of no merit, to the prejudice of Purcell, is characterized by Dryden's usual excellence in this species of writing. Though he scarcely could have ever seen or heard an Italian opera, yet the clearness of his conceptions, as to what ought to be the form and construction of these dramas, is admirable. In this preface Dryden mentions, that "this opera was only intended as a prologue to a play of the nature of the *Tempest;* which is a tragedy mixed with opera, or a drama written in blank verse, adorned with scenes, machines, songs, and dances; so that the fable of it is all spoken and acted by the best of the comedians; the other part of the entertainment to be performed by the same singers and dancers who are introduced in this present opera." Dr. Burney says: "The tragedy here alluded to was *King Arthur,* which was not performed till about the year 1690." But this seems to be a mistake. *King Arthur* by no means corresponds to the description of the tragedy thus announced by Dryden; but the play which Dryden meant was evidently his alteration of Shakspeare's *Tempest,* which he manufactured into a drama corresponding precisely to the above description, and which appeared in 1690, before *King Arthur,* which appeared in 1691.

Dryden appears, by this time, to have been convinced of Purcell's pre-eminent excellence; for the music, both in the *Tempest* and in *King Arthur,* was composed by

him. Purcell's music is still introduced when the *Tempest* is performed; and *King Arthur* was, a few years ago, revived, under the title of *Arthur and Emmeline*, with great success.

The play of *Dioclesian, or the Prophetess*, altered from Beaumont and Fletcher, with music by Purcell, was performed in 1690, and published in 1691, with a dedication by the composer to the duke of Somerset, in which he says, "Music is yet in its nonage,—a forward child, which gives hopes of what he may be hereafter in England, when the masters of it shall find more encouragement. It is now," he continues, "learning Italian, which is its best master, and studying a little of the French air, to give it somewhat more of gaiety and fashion." In accordance with these sentiments, he made the great Italian masters, particularly Carissimi and Stradella, his models; and his works afford indications of his having studied the compositions of Lulli. In another place, he has admirably expressed his opinion of the Italian music, and given his reasons for imitating it:—"For its author, he has faithfully endeavoured a *just* imitation of the most far-famed Italian masters, principally to bring the seriousness and gravity of that kind of music into vogue and reputation among our countrymen, whose humour, 'tis time now should begin to loathe the levity and balladry of our neighbours. The attempt he confesses to be bold and daring; there being pens and artists of more eminent abilities,—much better qualified for the employment than his or himself, which he hopes these weak endeavours will, in due time, provoke and inflame to a more accurate undertaking. He is not ashamed to own his unskilfulness in the Italian language, but that is the unhappiness of his education, which cannot justly be counted his fault; however, he thinks he may warrantably affirm, that he is not mistaken in the power of

the Italian notes, or the elegancy of their compositions." There is much meaning in the phrase, "a *just* imitation of the Italian masters:" Purcell's imitation did not consist in stringing together fragments of Italian melody, and trying to force these into a union with English words. He studied the genius of the Italian music; observed that its excellencies consisted in its smoothness and expression, and in the exquisite adaptation of the melody to what may be called the accent and modulation of the Italian language; and he endeavoured to give to his own music corresponding qualities. It thus arises, that Purcell's music, while it does possess the excellencies of the Italian music which he studied, is perfectly original, and much more truly and essentially English than that of any composer who has appeared before or since. This play of *Dioclesian* contains the celebrated air of "Britons strike home;" a warlike strain that has long taken its place among the national music of England.

Among the other dramatic pieces to which Purcell furnished the music, were the following:—*The Fairy Queen*, altered from Shakspeare's *Midsummer Night's Dream; Timon of Athens*; *Bonduca; The Libertine;* and *Don Quixote.* He also composed the music of a masque, which was introduced in the tragedy of *Œdipus,* when it was revived in 1692; and a musical entertainment, performed on St. Cecilia's day, November 22, 1693, which was published, in score, by Playford.

The remainder of his compositions consist of a great number of single songs and duets, pieces for the harpsichord, airs for ballads, and glees and catches.

Little has been recorded, and there was probably little to record, concerning the circumstances of Purcell's life. From the number and variety of his compositions, he must have been much devoted to the exercise of his art;

though he appears to have been gay and good-humoured, and of social habits. He is accused, indeed, and it would seem with too much foundation, of having been led by this disposition to form intimacies with mean and dissolute persons, to the injury both of his health and circumstances. Among his companions of this stamp was the celebrated Tom Brown, so well known for his wit and profligacy. Brown absolutely lived in alehouses and taverns, employing his ingenuity in baffling his creditors and their emissaries, the bailiffs; and Purcell, with others who delighted in the brilliancy of his conversation, were too often the partakers of his vigils. The house of one Owen Swan, a vintner, in Bartholomew-lane, called Cobweb-hall, was also a favourite resort of the musical wits of the day; as likewise was a house in Wych-street, in the Strand, which, for a very long time after, was distinguished by the sign of Purcell's head;—a very good half-length portrait of the composer, in a brown coat, full-bottomed wig, and green cap.

Purcell's intercourse with society, however, was by no means limited to persons of the above description. The lord-keeper North, and other persons of rank, were among his friends. Pepys, in his *Diary*, speaks of being in his society. Dryden was warmly attached to him,—an attachment arising partly from kindred genius and their connexion in the capacities of poet and musician, and partly from Purcell having been the master of the poet's wife, the lady Elizabeth Howard, daughter of the earl of Berkshire.

He died on the 21st of November, 1695, at the age of thirty-seven. His death is commonly ascribed to a cold, occasioned by being kept too long at his own door, one evening, when he came home. It is said that his wife, provoked at his habit of keeping late hours, had ordered the servants not to admit him after midnight. Unfor-

tunately he came home from a tavern, heated with wine, beyond the prescribed hour, was kept for some time at the door, in a cold night, and contracted the disease of which he died. This story, so shocking to the memory of his widow, does not seem to be authenticated, and we are not inclined to believe it. If she could have treated her husband with such harshness as to cause his death, the expressions of grief and tenderness, in her dedication to lady Elizabeth Howard, prefixed to the posthumous publication of his works, must have been a piece of hypocrisy revolting to everybody, at a time when, if there was any foundation for the story, it must have been well known. Besides, Purcell, in his will, made on his death-bed, and dated on the 1st of November, after reciting that he was in sound mind, though very ill in constitution, leaves all his effects to his loving wife Frances, and appoints her his sole executrix; a mark of his love and affection, which he would hardly have shown, had he felt himself dying in consequence of her unkind treatment. It may be added, that his phrase, ill *in constitution*, corroborates the opinion that his death was occasioned by a consumption or decline, probably produced, or at least aggravated, by intemperance and irregular hours.

It is not known what was the number of Purcell's children. He had a son, Edward, who was bred a musician, became an indifferent organist, and died about the year 1751. That he had more children may be inferred from his widow's dedication already mentioned, in which she expresses her gratitude to lady Elizabeth Howard for having extended her generosity *to his posterity;* and the same phrase confirms the inference which may be made from the irregularity of his habits, that he had left his family ill-provided for.

He was buried in Westminster Abbey. In the dedi-

cation already quoted, his widow says that "her ladyship had generously prevented her intended performance of the duty she owed his ashes, by erecting a fair monument over him, and gracing it with an inscription which may perpetuate both the marble and his memory." From this it might be concluded, even did the inscription not afford intrinsic evidence of the fact, that it was the production of Dryden. No epitaph has ever surpassed it in beauty.

Here lies
HENRY PURCELL, Esq.
Who left this life
And is gone to that blessed place
Where only his own harmony can be exceeded.
Obiit 21mo. die Novembris,
Anno ætatis suæ 37mo.
Annoque Domini 1695.

The works of Purcell are still dear to every lover of English music; and we are convinced that time, in place of consigning them to oblivion, will render them more and more popular. A number of his finest anthems are continued in Dr. Boyce's great collection of cathedral music; and there is hardly any recent collection of sacred music in which some of his productions are not to be found. The publications of his compositions for the church, in his own time, are exceedingly rare and difficult of access. But Mr. Novello, who has so highly distinguished himself by his noble editions of the masses of Haydn and Mozart, the Fitzwilliam music, &c. has recently completed a magnificent edition of Purcell's sacred music. Soon after his death, a selection of his most popular songs, duets, &c. was published by his widow, with the aid of a large subscription, under the title of the *Orpheus Britannicus*. The first edition of this celebrated work, being hastily

brought out, was very imperfect; but a second edition was published in 1702, which was more correct, and contained a better selection. In the same year, an additional volume was published, edited by Henry Playford. Many copies of the *Orpheus Britannicus* are still extant, but they are very scarce and valuable. There is, however, a modern publication, in two volumes, intituled *The Beauties of Purcell*, which contains a great number of his finest productions. His catches, rounds, &c. are to be found in every collection of that kind of music.

Purcell's sacred music is of the greatest merit; but England is so rich in noble compositions of this kind, by native artists, besides the transcendent works of Handel, that Purcell does not stand alone in sacred music, as he does in his vocal music for the theatre and the chamber. Here he remains, and probably will long remain absolutely unrivalled by English musicians. He almost created this species of music in England, and at once raised it to a pitch of excellence which none of his successors have even approached.

In the charming music of the *Tempest*, how exquisitely has he accomplished the seemingly impossible task of realizing the description of the enchanted isle, as being

> . . . . . full of noises,
> Sounds and sweet airs, that give delight and hurt not!

The light and melodious "Come unto these yellow sands," and the solemn and unearthly chorus of invisible spirits, "Full fathom five," seem to be the very "sounds and sweet airs" that the poet himself must have imagined as proceeding from Prospero's aërial minstrels. Of a similar character is the music of the spirits in *King Arthur*. The extreme delicacy of the air sung by the fairy, Philidel, "Hither, this way," is finely contrasted with

the roughness of the answer, "Let not a moon-born elf mislead you," by the malignant spirit Grimbald. The duet in which the hero is tempted by the two "daughters of an aged stream," is truly enchanting; and his power of resisting such accents is felt to be one of the brightest triumphs of his virtue. The air, "Fairest isle, all isles excelling," is a melody worthy of Mozart in his happiest moments.

One of the finest specimens of Purcell's wonderful power of expression is the song, written for the character of Cardenio in *Don Quixote*, "Let the dreadful engines of eternal will." The transitions of the maniac, from the ravings of fury, to the ardour of love, the tender recollection of his lost happiness, and finally, the bitterness of hatred,—are expressed with an energy and power to which we know no parallel in English music. The words,

> Then sung the nightingale and lark,
> Around us all was sweet and gay,
> *We ne'er grew sad till it grew dark,*
> And nothing fear'd but parting day;

are uttered with accents which it would require firm nerves to listen to with composure. This magnificent song used to be a favourite with some of the great singers of past days; but is now hardly ever attempted. Yet how finely would it display the highest powers of Braham!

A counterpart to this is the song "From rosy bowers," which is said to have been written during the last sickness of the composer. It was sung in the character of Altisidora, in the second part of *Don Quixote;* though the extreme sweetness and pathos of the music would rather indicate the author's intention to express the real feelings of a heart, broken and crazed from slighted love, than the mere quizzing of the Duchess'

witty damsel. This song, too, was a favourite of the great singers of a former age.

"Mad Bess" has been very rarely sung since the days of Madame Mara; but those who have heard her performance of that cantata, will never forget it. It used to be sung by every great female singer *before* her time,—by Mrs. Sheridan, Mrs. Bates, &c. The disuse of all these great and expressive compositions, the performance of which, besides voice and execution, requires intellectual power, and consummate musical knowledge, argues little in favour of the improvement of singing in our time; but they will be sung to enraptured audiences long after the fashionable favourites of the present day are lost in oblivion.

Purcell seems to have been fond of setting *mad songs*—probably from the scope they afforded for his great powers of expressing the strongest passions, in their most unrestrained form. There is another of this description, "I'll sail upon the Dog-star," which is full of fire and energy.

The duet in *Dioclesian*, "Tell me why, my charming fair," is graceful and elegant. Another duet, "When Myra sings," will be captivating as long as the language is understood. Were these duets, and other songs of this author now revived, they would have all the charm of novelty. "I attempt from Love's sickness to fly in vain," is a beautiful little ballad, which several of our present singers could render highly popular. The air in the *Beggar's Opera*, "Virgins are like the fair flower," which Miss Stephens used to sing with so much simple pathos, is by Purcell.

His cheerful temper and convivial habits prompted him to compose catches and glees, of which he produced a great number. He was led sometimes, in doing so, to make use of disgusting and licentious words, for the

amusement of the coarse and dissolute company in which he appears to have mis-spent too many of his hours. But these have been long since thrown aside and forgotten; and we may, therefore, say of his compositions of this kind, in general, that they are exhilarating and delightful;—uniting humour and gaiety with pleasing melody and ingenious contrivance.

Purcell's music, with all its beauties, has many faults: but the faults belong to the age and country in which he lived,—the beauties to his own genius. The growth of polished melody, in every country, has necessarily been slow; and has been assisted, not only by a succession of composers who have devoted themselves to its cultivation, and improved upon each other, but by the performance of skilful singers, who have always been found to lead the way to many refinements in melody. In England, when Purcell began to compose, the growth of melody had not been promoted by either of those means. There had not been a succession of composers like Stradella, Carissimi, and Cesti, who had polished the melody of Italy; nor had the natives of that country begun to give us that course of lessons in singing which continues to this day, and of which we still feel the benefit. Purcell, therefore, had no assistance but from the mere perusal of the music of those Italian composers, without being acquainted with their language, or knowing how their ideas were expressed by their own singers. There were no singers in England from whose performance of his songs he could derive notions of additional elegance and grace. Hence it is easy to perceive, notwithstanding the force of his genius, and the native goodness of his taste, that his melody, though full of originality and expression, must have often been rude and ungraceful. It is, accordingly, extremely unequal; and we are surprised to find ele-

gance and coarseness, symmetry and clumsiness, mixed together in a way that would be unaccountable, did we not consider, that, in all the arts, the taste is a faculty which is slowly formed, even in the most highly-gifted minds.

The effect of his music is also impaired by the poverty of his instrumental symphonies and accompaniments. He did not know anything of the powers of the violin, or, indeed, of any other instrument which is necessary in an orchestra. It was not till after his death that great instrumental performers, as well as singers, began to arrive from abroad; and if he had either had the advantage of travelling, or had enjoyed a longer life, even at home, the opportunities which he would have had of composing for such singers and performers, would have purified his vocal melody, and imparted force and richness to his instrumental music.

All the deficiencies and faults of Purcell's music, therefore, may be ascribed to unfavourable circumstances which no degree of genius could possibly have overcome. And yet so successfully did he contend with those circumstances, and so admirable are his works of every class, that his continues to be, to this hour, the greatest musical name of which his country can boast.

"Purcell's genius," says Burney, "though less cultivated and polished, was equal to that of the greatest masters on the Continent. And though his dramatic style and recitative were formed in a great measure on French models, there is a latent power and force in his expression of English words, whatever be the subject, that will make an unprejudiced native of this island feel, more than all the elegance, grace, and refinement of modern music, less happily applied, can do; and this pleasure is communicated to us, not by the symmetry or rhythm of modern melody, but by his having tuned to the true

accents of our mother-tongue, those notes of passion, which an inhabitant of this island would breathe in such situations as the words describe. And these indigenous expressions of passion Purcell had the power to enforce by the energy of modulation, which, on some occasions, was bold, affecting and sublime." "Handel," says the same author, "who flourished in a less barbarous age for his art, has been acknowledged Purcell's superior in many particulars; but in none more than the art and grandeur of his chorusses, the harmony and texture of his organ fugues, as well as his great style of playing that instrument; the majesty of his grand concertos; the ingenuity of his accompaniments to his songs and chorusses; and even in the general melody of the airs themselves; yet in the accent, passion, and expression of *English words*, the vocal music of Purcell is, sometimes to my feelings, as superior to Handel's as an original poem to a translation."

CHAPTER VII.

THE VIOLIN.—ITALIAN COMPOSERS FOR, AND PERFORMERS ON, THAT INSTRUMENT, TO THE END OF THE LAST CENTURY.—CORELLI.—GEMINIANI.—TARTINI.—VERACINI.—GIARDINI. JARNOVICK.—VIOTTI.—BOCCHERINI.

THE modern *violin* is a modification of an instrument called the *viola*, or viol, which was invented during the middle ages, and continued in general use till the seventeenth century. It was mounted with six strings, and had a finger-board, like that of the modern guitar, with *frets* for directing the position of the fingers; but it was played with a bow. The viol was of three sizes; the treble-viol, the tenor-viol, and the bass-viol. The violin was formed from the treble-viol, by diminishing its size, reducing the number of its strings from six to four, and depriving the finger-board of frets, so as to allow the performer to regulate, by his ear, the position of his fingers. By a process precisely similar, the bass-viol, or *violone*, was converted into the *violoncello*.

The French and Italians dispute the invention of the violin. That it was, at least, in general use in France earlier than in Italy, appears from the circumstance, that, in Italian music of the latter part of the sixteenth century, the violins are called *piccoli violini alla Francese*. The first great violin-player on record, however, was Baltazarini, an Italian, who was brought into France by Catherine de Medicis, in 1577. The celebrated *Corelli* may be considered as the father of the violin; and his compositions for it are still highly esteemed. He was the founder of a school, which produced a succession of great performers, during the whole of the last century, by whom the powers of the violin have been gradually brought to their present height. Of a few of the most

distinguished of these individuals, we shall now give some account.

Arcangelo Corelli was born at Fusignano, in the territory of Bologna, in 1653. He is said, by Adami, to have received his first instructions in the rudiments of composition from Matteo Simonelli, of the Pope's chapel; and the general opinion is, that his master on the violin was Giambattista Bassani, of Bologna. Bassani was a learned and able musician, a successful composer, and an excellent performer on the violin. He composed a number of sonatas for that instrument, which are still to be met with; and upon which, it is evident that Corelli formed his style. These pieces display a knowledge of the powers of the violin, not to be found in any other music anterior to that of Corelli.

After finishing his studies, Corelli went to Germany, in 1680, where he was treated in a manner worthy of his talents and rising reputation. After two years' residence in that country, he returned to Rome, and resumed his studies with great assiduity. In the year 1683, he published his first *Twelve Sonatas*, or trios, for two violins and a bass; and these were followed by a second series, consisting of the same number, in 1685. These, which consisted of movements adapted for dancing, were called *Balletti da Camera.*

In 1686, our James the Second sent an ambassador to Rome, with considerable pomp, for the purpose of cultivating a good understanding with the Pope. This gave occasion to various festivities; and, among others, a great musical entertainment was given by the celebrated Christina, queen of Sweden, who, after her abdication, had fixed her residence in that city. On this occasion, an allegorical opera, written for the purpose of celebrating the accession of a Catholic prince to the throne of England, was performed. This drama was written by the

celebrated poet Alessandro Guidi, and the music composed by Bernardo Pasquini. The drama is to be found in the edition of Guido's poems, published at Verona, in 1726. It is of an allegorical nature, according to the taste of the time; and the characters are *London*, the *Thames*, *Fame*, and a good and rebel genius; with a chorus of a hundred singers. Corelli, as the greatest violinist of the time, was selected to lead the orchestra, which consisted of one hundred and fifty instrumental performers.

In 1690, he published the third series of his sonatas, or trios; and, in 1694, the last, which, like the second, he called *Balletti da Camera*.

About the year 1700, Corelli was leader of the opera band at Rome. At that time, the opera was in a flourishing state in that city, and gave employment to the talents of two other distinguished musicians,—Pasquini, the composer, and Gaetani, an excellent performer on the lute. Corelli, at this period, and during the rest of his life, enjoyed the favour of cardinal Ottoboni, a liberal and enlightened patron of poetry and the fine arts. He conducted the musical entertainments given by the cardinal, in his palace, every Monday evening. Here he became acquainted with Handel. One evening a serenata, composed by Handel, intituled "Il trionfo del Tempo," (afterwards brought out in London, with English words, under the title of "The Triumph of Time and Truth,") was performed. Corelli, in leading the band, did not play the overture to the satisfaction of the composer, who, with his usual impetuosity, snatched the violin out of his hand. Corelli, with that gentleness which marked his character, merely said, "*Mio caro Sassone, questa musica è nello stile Francese, di che io non m'intendo.*" "My dear Saxon, this music is in the French style, which I don't understand." At that time,

Lulli's style, in the composition of overtures, was fashionable, and followed even by Handel.

Corelli's *Solos for the Violin*, the best and most popular of all his works, were published at Rome, in 1700, and dedicated to Sophia Charlotta, electress of Brandenburg.

In consequence of the high reputation which Corelli had now acquired, numbers of young musicians resorted to Rome, even from distant countries, to receive his instructions. Lord Edgecumbe was among the most distinguished of his scholars; and it was under the auspices of this nobleman that Smith produced his fine mezzotinto print of Corelli, from the original portrait, painted at Rome, by Henry Howard.

Besides his sonatas (or trios), and solos, Corelli composed a number of *Concertos* for the violin, which consisted of a part for a principal performer, with accompaniments for an orchestra.

The concluding part of Corelli's life was melancholy. Younger players began to surpass him in power of execution; and the mortifications he suffered on that account preyed on his sensitive mind, and shortened his days. The following anecdotes were related by the celebrated Geminiani, one of Corelli's most illustrious scholars; and, as he heard and saw what he relates, there is, unhappily, no reason to doubt their accuracy.

At the time that Corelli enjoyed the highest reputation, his fame having reached the court of Naples, and excited a desire in the king to hear him perform, he was invited, by order of his majesty, to that capital. Corelli, with some reluctance, was at length prevailed on to accept the invitation; but, lest he should not be well accompanied, he took with him his own second violin and violoncello. At Naples, he found Alessandro Scarlatti, and several other masters, who entreated him to

play some of his concertos before the king. This he for some time declined, on account of his whole band not being with him; and there was no time, he said, for a rehearsal. At length, however, he consented; and in great fear performed the first of his concertos. His astonishment was very great, to find that the Neapolitan band executed his concertos almost as accurately at sight, as his own band, after repeated rehearsals, when they had almost got them by heart. "Si suona a Napoli!" (said he to his second violin;) "They *play* at Naples!"

After this, being again admitted into his majesty's presence, and desired to perform one of his sonatas, the king found one of the adagios so long and dry, that being tired, he quitted the room, to the great mortification of Corelli. Afterwards he was desired to lead in the performance of a masque, composed by Scarlatti, which was to be executed before the king. This he undertook; but from Scarlatti's small knowledge of the violin, the part was somewhat awkward and difficult. In one place it went up to F; and when they came to that passage, Corelli was unable to execute it: but he was astonished beyond measure, to hear Petrillo, the Neapolitan leader, and other violins, perform that which had baffled his skill. A song succeeded this; and Corelli, flurried and disconcerted by his failure, mistook the key, and led it off in C *major*, instead of C *minor*. "*Ricominciamo*," said Scarlatti, good-naturedly. Still Corelli persisted in the major key, till Scarlatti was obliged to call out to him, and set him right. So mortified was poor Corelli with this disgrace, and the general bad figure he imagined he had made at Naples, that he stole back to Rome in silence.

It was soon after this, that an oboe player, whose name Geminiani could not recollect, acquired such

applause at Rome, that Corelli, disgusted, would never play again in public. All these mortifications, joined to the success of Valentini, whose concertos and performance, though infinitely inferior to those of Corelli, were become fashionable, threw him into a state of melancholy and chagrin, which was thought to have hastened his death.

"This account of Corelli's journey to Naples," as Burney well remarks, "is not a mere personal anecdote, as it throws light upon the comparative state of music at Naples and at Rome, in Corelli's time; and exhibits a curious contrast between the fiery genius of the Neapolitans, and the meek, timid, and gentle character of Corelli, so analogous to the style of his music."

Corelli's concertos were not published till within six weeks of his death. They appeared in a very beautiful edition, at Amsterdam. The dedication, to John William, prince-palatine of the Rhine, is dated at Rome, the 3d of December, 1712; and Corelli died on the 18th of January following. He was buried in the Pantheon, where a monument was erected to his memory, by Philip William, count-palatine of the Rhine, under the superintendence of his steady friend and patron, Cardinal Ottoboni. He died in his sixtieth year.

For many years after the death of this great musician, its anniversary was commemorated by a solemn service in the Pantheon, in which pieces selected from his own works were performed by a numerous orchestra. Sir John Hawkins mentions, that in 1730 an eminent master of his acquaintance was present at the ceremony, who stated that the third and eighth concertos were performed by a band containing many persons who had been pupils of the composer. These compositions, he added, were played in a slow and distinct manner, without embellishments, and just as they are written; whence

he concluded, that this was the style in which they had been executed by Corelli himself. This solemnity continued as long as his immediate scholars survived.

Corelli is said to have left about six thousand pounds sterling. Like many other musicians, he was a passionate lover of painting; and lived on terms of intimacy with some of the most eminent artists of the time, particularly Carlo Maratti. He left his fortune, including his collection of pictures, to Cardinal Ottoboni. But the cardinal, with a greater sense of propriety than that of Corelli himself on this occasion, distributed the property left to him among the testator's indigent relations, reserving to himself only the pictures. Corelli bequeathed his favourite violin, the case of which was painted with emblematical designs, by his friend Carlo Maratti, to the greatest of his disciples, Geminiani.

On Corelli's personal character all writers agree in bestowing the highest praise. His disposition was mild and gentle, and his life exemplary. He appears to have been modest and sensitive, even to a fault; a portion of that firmness and self-possession, which ought to be produced by a consciousness of talent, would have prevented the cloud which settled upon his latter days. The mildness of his temper, however, did not hinder him sometimes, when he felt it necessary, from vindicating the respect due to himself and his art. When he was performing a solo, on one occasion, at Cardinal Ottoboni's, he observed the cardinal and another person engaged in talking; on which he laid down his instrument, and, being asked the reason, replied, that "he feared his music interrupted the conversation."

He is said to have possessed a vein of good-humoured pleasantry; of which the following is an agreeable instance: — Adam Strunck, violinist to the elector of Hanover, arriving at Rome, immediately paid him a

visit. Corelli, not knowing his person, but learning, in the course of conversation, that he was a musician, asked what was his instrument? Strunck replied, that he played a little on the harpsichord and violin; and begged the favour that Corelli would let him hear his performance on the latter instrument. Corelli politely complied; and, on his laying down the violin, requested a specimen of Strunck's abilities. Strunck began to play, rather carelessly, but so well as to induce Corelli to pay him a compliment on the freedom of his bow, and to remark that, with practice, he would become an excellent player. Strunck then put the violin out of tune, and began to play with such skill, correcting, with his fingers, the mistuning of the instrument, that Corelli, in amazement at his dexterity, exclaimed: "I am called *Arcangelo;* but, by heaven, sir, you must be *Archidiavolo!*"

The character of the violin, as a solo instrument, has been so much changed, and its powers so wonderfully developed, of late years, that Corelli's compositions are almost entirely laid aside by public performers. Salomon and Barthelemon are, we believe, the last great masters who have studied and performed them. Now-a-days, we sometimes hear one of Corelli's trios performed on two violoncellos and a double bass; and the famous ninth solo serves to exhibit the powers of Lindley and Dragonetti on their respective instruments.

Corelli's concertos are still performed now and then at the Concert of Ancient Music. Though they are no longer calculated to show off the bow and fingers of the principal violin-players, yet their effect, as symphonies, for a numerous orchestra, is excellent, and never fails to delight the audience. Their melody is flowing and simple, and of a kind which is independent of the changes of fashion; the harmony is pure and rich, and the disposition of the

parts judicious and skilful. The eighth of these concertos, composed for the purpose of being performed on Christmas-eve, has probably had more celebrity than any piece of music that ever was written. It is exquisitely beautiful, and seems destined to bid defiance to the attacks of time. The whole is full of profound religious feeling; and the pastoral sweetness of the movement descriptive of the "shepherds abiding in the fields," has never been surpassed—not even by Handel's movement of the same kind in the Messiah. If ever this divine music is thrown aside and forgotten, it will be the most unequivocal sign of the corruption of taste and the decay of music in England.

The four sets of *sonatas* or *trios* were Corelli's earliest works; and differ much in quality, as well as character. It has been remarked that their excellence is progressive; the third and fourth series being superior, in invention and ingenuity, to the first and second. The third series, in particular, which are composed in the grave and solemn style which belongs to the church, are remarkable for their admirable fugues, which are frequently on noble subjects, and treated with consummate skill. The second and fourth set, which consist chiefly of movements calculated for dancing, are full of gay and graceful melodies, the accompaniments to which are light and delicate. So pleasing and popular are these movements, that they were used, for a great many years, as the music between the acts, in the London theatres.

The most generally popular among Corelli's works, and that which is still in most frequent use, is his *Solos*. These, to this day, are considered among the best compositions that can be put into the hands of a young performer on the violin, for the purpose of forming both his hand and his taste. They contain, indeed, none of

the difficulties of the present day; and will not afford the student the means of producing some of the most beautiful effects which are peculiar to the modern school; such as *singing*, as it may be called, whole passages, upon one string. But they are admirably adapted for the formation of a full, smooth, and clear tone, a firm and distinct manner of playing, and an intonation delicately correct; qualities which form the essentials of good performance, and which, when once gained, render the acquisition of the modern style comparatively easy. Independently, too, of their value as studies for the instrument, they are full of beauties. The ninth, taken as a whole, is, perhaps, the most perfect: its noble introduction, the elegant *gigha* which follows, and the spirited concluding movement, render it, in the hands of two skilful performers, one of the most agreeable duets, (for the importance of the violoncello part renders it a duet,) that can be imagined. In his jigs,—and the name of jig, in the Italian music of those days, did not convey the trifling and vulgar idea attached to the modern word,—Corelli is peculiarly happy: that in the fifth solo has never been rivalled, and the subject of it, on account of its pre-eminent beauty, is said to be engraved on his tomb.

Dr. Burney, we think, in his estimate of Corelli's character as a musician, hardly does him justice. His praise is somewhat too cold and faint. He quotes, with approbation, the following character, which Geminiani gave of his master. "His merit was not depth of learning, like that of Alessandro Scarlatti; nor great fancy, nor rich invention in melody or harmony; but a nice and most delicate taste, which led him to select the most pleasing harmonies and melodies, and to construct the parts so as to produce the most delightful effect upon the ear." At the time of Corelli's greatest reputa-

tion, Geminiani asked Scarlatti what he thought of him; he answered, that "he found nothing greatly to admire in his composition, but was extremely struck with the manner in which he played his concertos, and his nice management of his band, the uncommon accuracy of whose performance gave his concertos an amazing effect, even to the eye at well as the ear." For, continued Geminiani, "Corelli regarded it essential to the *ensemble* of a band, that their bows should all move exactly together, all up or all down; so that, at his rehearsals, which constantly preceded every public performance of his concertos, he would immediately stop the band if he discovered one irregular bow." It has been well remarked*, that "this opinion shows Scarlatti to have been a prejudiced judge, a trifling critic." None but such a critic could have found nothing in Corelli's music or performance, worth notice, except his making his band draw their bows in one way. As to Geminiani's opinion, some feeling of jealousy must have warped the judgment of one so well qualified to form a sound one. He hardly allows Corelli to possess fancy or invention; but ascribes the delightful effect of his music to a nice ear and delicate taste, which led him to *select* the most pleasing melodies and harmonies. From whence did he select them? From the stores of melody and harmony contained in the contemporary composers? To some extent he certainly did so; but not more than other great, and most original composers;—not more than Purcell from Carissimi, Haydn from Emanuel Bach, or Mozart from Gluck and the Italian dramatic composers. Corelli, undoubtedly, had the violin compositions of Bassani, and others, before him; but, like all other great masters, he formed a style for himself, which so far

* Memoir of Corelli, *Harmonicon* for May, 1824.

surpassed that of all his predecessors, that his music at once consigned theirs to oblivion. His merit, Geminiani says, was not in depth of learning; or, in other words, he was defective in that respect. His compositions are certainly less filled with chromatic intervals and singular modulations than those of Scarlatti; but it did not, on that account, require either less skill, or less learning, to produce them. Scarlatti's own merit does not lie in that sort of learning. If it did, it would not be great; for the beauty of his compositions is injured, in place of being heightened by it. Nobody will accuse Jomelli, or Cimarosa of want of learning; yet there is more learning of this description, in one crude essay of a juvenile German composer, than in all their operas put together. It is always observed that increased learning and experience are attended with increased purity and simplicity of style.

The best proof of the force and originality of Corelli's genius is, that the appearance of his works forms one of the most remarkable eras in music. All other compositions for the violin, produced either before or during his time, are either totally forgotten, or remembered merely as matters of history; while his simple and natural strains still live, and still are heard with delight.

Corelli formed a school which produced a number of distinguished composers for the violin, and performers on that instrument, during the first part of the last century. Among these, Geminiani requires the first notice, as being the most eminent of Corelli's immediate disciples.

Francesco Geminiani was born at Lucca, according to Dr. Burney, in 1666; but according to Sir John Hawkins, in 1680. The latter date seems the more probable; particularly as, if Burney's were correct, Geminiani would have attained the age of ninety-six. He

received his first instructions on the violin from Carlo Ambrosio Lunati, a celebrated performer; and afterwards studied composition, under Scarlatti, and received instructions from Corelli, at Rome. He came to England in 1714, and soon acquired considerable celebrity from his admirable performance. In 1716 he published twelve solos for the violin; a work which had very great success. Some years afterwards he converted Corelli's first six solos into concertos, which were so favourably received as to induce him to treat the remaining six solos in the same manner. But these, not being written in the same full and elaborate manner as the first six, did not bear to be expanded into compositions for an orchestra, and accordingly were coldly received. He also arranged as concertos six of Corelli's trios. It was not till the year 1731 that he published his second original work, consisting of six concertos; and this was soon followed by another set of the same number. He afterwards published another set of twelve solos; and, lastly, a set of six concertos. These are all his original works for the instrument of which he was so great a master.

The remainder of his publications consisted of his former works thrown into new forms, such as conversions of his solos into trios, or concertos; of some elementary works on composition, and on the violin; and a piece of dramatic instrumental music, which he called *The Enchanted Forest*. All his works were published in England, where indeed, he himself resided for the greatest part of his long life.

Geminiani seldom performed in public during his residence in England. His income was derived from the profits of his publications, his scholars, and the presents which he received from the great and wealthy, when they could persuade him to play at their houses. Though his habits were not vicious or dissipated, yet he was im-

prudent and expensive; and consequently often involved in distress. He was passionately fond of painting, a propensity which has been often remarked in musicians. For the sake of its gratification, he was apt to neglect his musical studies and pursuits, and to involve himself in expenses which his means could not bear. Burney insinuates, that his picture-dealing arose from sordid motives, instead of a love for the art; a charge which seems too lightly made. He says, that it is to be feared that a propensity towards chicane and cunning determined Geminiani to try his hand at buying cheap, and selling dear, and playing off the other tricks of a picture-dealer. The truth rather seems to be, that he became a buyer and seller of pictures in the same way as many other *dilettanti*, who have not fortune enough to afford so expensive a pleasure,—bought expensive pictures because he took a fancy to them, and sold them, at a great loss, when necessity compelled him to part with them. In the distress which he thus brought upon himself, he was obliged, for the security of his person, to avail himself of the protection from arrest which theEnglish nobility at that time had the privilege of extending to their servants. For this purpose, the earl of Essex was prevailed upon to enrol his name in the list of his domestics.

One circumstance which occurred while his distresses were urgent, shows that he was very far from having a sordid mind. The place of master of the state music in Ireland having become vacant, the earl of Essex obtained a promise of it from Sir R. Walpole, and then told Geminiani that his troubles were at an end, as he was now sure of a comfortable provision for life. This was joyful news for poor Geminiani; but when he found that the office was not tenable by a Roman Catholic, he at once declined it; saying, that, however humble his pretensions might be to a religious character, yet he

never would renounce the communion in which he had been baptized and brought up for any considerations of temporal benefit.

Geminiani appears, during his whole life, to have struggled with pecuniary difficulties. In his latter days he raised a considerable sum by an expedient then new in England; that of giving a *Concerto Spirituale*, or oratorio, in the Lent season of 1748. In 1761 he went to Ireland, to visit his scholar Dubourg, who had obtained the situation which his religious principles had made him decline. He had spent many years in preparing an elaborate work on music, which he intended for publication; but soon after his arrival in Dublin, the manuscript was stolen from his chamber, by the treachery of a female servant, (who, it is said, was employed to do so,) and it could never be recovered. This heavy and irreparable loss so deeply affected his mind, that it hastened his death, which happened on the 17th of September, 1762, in his eighty-third year.

Considering Geminiani's great talents as a composer, it is surprising that he should have produced so little; and still more so, that he should have employed himself in such mechanical labour as that of dressing up the compositions of Corelli, and former works of his own, in new shapes. From this it may be inferred, notwithstanding the excellence of his music, that his invention was not fertile, and that he felt the production of original ideas to be painful and laborious. His music, however, is original, and full of new and bold modulations and combinations of harmony; while his melodies are not only very elegant, but often extremely pathetic. His performance appears, from every account of it, to have been remarkable for its delicacy, grace, and expression.

Giuseppe Tartini was born at Pirano, a seaport in the province of Istria, in April, 1692. He was intended

for the law; but was diverted from the studies necessary for that profession, by his propensity to music. In 1710 he was sent to the university of Padua, to pursue his studies in jurisprudence; but, having become acquainted with a young lady, the niece of the Bishop of Padua, he undertook to give her some musical instructions; and this fascinating intercourse produced such an attachment between the youthful master and scholar, that a marriage was the consequence, before the lover was twenty. For this act of imprudence he was discarded by his parents, forced to leave his wife, and to wander over the country in search of an asylum, while she remained at Padua. The lady's uncle was so incensed, that Tartini was obliged to make his escape in the disguise of a pilgrim. After many hardships, he at last found refuge in a convent, at Assisi, the prior of which was his relation. Here he remained for nearly two years; and diverted his melancholy by practising on the violin, while, at the same time, he received instructions from the organist of the monastery, who was an able musician. Meanwhile the Bishop of Padua, unable to bear the sight of his niece, pining away in hopeless misery, at last relented, and promised to forgive her husband, if he could be found. Of this happy change Tartini knew nothing; but happening one day, on the occasion of a great festival, to play on the violin in the choir of the church, a sudden gust of wind blew aside the curtain of the orchestra, and discovered him among the musicians. He was recognised by one of the inhabitants of Padua, and had immediately the happiness to learn that the bishop, whom he believed to be still his inveterate enemy, had been subdued by the tears and anguish of his young bride, and had long been seeking him, that he might restore him to her arms.

Tartini returned to Padua; and, soon afterwards, an

Academy of Music being founded at Venice, he was chosen a member of it, and went thither with his wife. But, happening to hear the celebrated Veracini, who was then at Venice, he was so astonished and disheartened by the superiority of that performer, that he would not venture on a competition with him, and therefore gave up his appointment, and left Venice. He retired to Ancona, and devoted himself so ardently to his studies, that he soon became the greatest master of the age.

While residing at Ancona, he discovered the remarkable acoustical phenomenon of the *third sound*. If two sounds, consisting of any of the consonant intervals, are produced upon two musical instruments, the performers standing at some distance from each other, a person stationed between them will hear a third sound, which is generated in the air, and forms a bass to the other two. From this beautiful phenomenon, Tartini formed a theory, or system, of harmony, which, for a long time, divided the attention of the musical world with the celebrated system of Rameau. The respective merits of these systems were keenly discussed by the literati of France; and Rousseau, in his *Musical Dictionary*, (article Système), gave a long explanation of that of Tartini, which only showed the confusion of his own ideas on the subject. Tartini's system never got into such general vogue as that of Rameau; but they stand now on an equal footing; the musical world being convinced that neither the one nor the other is of any value whatever.

In 1721, Tartini was appointed conductor of the orchestra of the church of San Antonio, in Padua, then one of the greatest musical establishments of this sort in Italy. By this time, his reputation was so great, that he received repeated invitations to visit Paris and London. These he declined; but, in 1723, he was induced to attend the coronation of the emperor Charles the Sixth, at

Prague; and was so much gratified by his reception, that he resided there for three years. He then returned to Padua; and, after that period, no offers of foreign engagements, however advantageous, could tempt him to leave his quiet and happy home. Burney, whose account of Tartini, in his *Italian Tour*, contains several inaccuracies, ascribes his refusal of all engagements to his devotion to St. Anthony of Padua, his patron saint, to whose service he had consecrated himself and his violin, so early as 1722. But this silly story is inconsistent with his afterwards spending three years in Germany.

Tartini died in February, 1770, at Padua, where he had resided for fifty years, beloved and esteemed by his fellow-citizens. He was gentle and benevolent; distinguished for piety and unaffected humility; and possessed of considerable scientific attainments. His compositions are very numerous, consisting of above a hundred sonatas, and as many concertos. Among them is the famous *Sonata del Diavolo;* of the origin of which, Tartini gave the following account to the astronomer Lalande:—

"One night, in the year 1713, I dreamed that I had made a compact with his satanic majesty, by which he was received into my service. Every thing succeeded to the utmost of my desires, and my every wish was anticipated by this my new domestic. I thought that, on taking up my violin to practise, I jocosely asked him if he could play on this instrument. He answered that he believed he was able to pick out a tune; when, to my astonishment, he began a sonata so strange, and yet so beautiful, and executed in so masterly a manner, that, in the whole course of my life, I had never heard anything so exquisite. So great was my amazement, that I could scarcely breathe. Awakened by the violent sensation,

I instantly seized my violin, in the hope of being able to catch some part of the ravishing melody which I had just heard; but all in vain. The piece which I composed, according to my scattered recollections, is, it is true, the best I ever produced. I have entitled it 'Sonata del Diavolo;' but it is so far inferior to that which had made so forcible an impression on me, that I should have dashed my violin into a thousand pieces, and given up music for ever in despair, had it been possible to deprive myself of the enjoyments which I receive from it."

Time, and the still more surprising flights of more modern performers, have deprived this celebrated sonata of any thing *diabolical* which it may once have appeared to possess; but it has great fire and originality, and contains difficulties of no trifling magnitude even at the present day. That process of mind by which we sometimes hear, in sleep, a beautiful piece of music, an eloquent discourse, or a fine poem, is one of those mysterious things which show how wonderfully we are made. It would appear, that there are times when the soul, in that partial disunion between it and the body which takes place during sleep, and while it sees, hears, and acts, without the intervention of the bodily organs, exerts powers of which, at other times, its material trammels render it incapable.

Tartini's compositions, with all the correctness and polish of Corelli's, are bolder and more impassioned. His slow movements, in particular, are remarkably vocal and expressive; and his music shows a knowledge of the violin, both in regard to the bow and the finger-board, which Corelli had not been able to attain. His works, therefore, though no longer heard in public, are still prized by the best musicians; and some of them have been recently reprinted for the use of the *Conserva-*

toire, at Paris. He has frequently injured their effect, to modern ears, by the introduction of trills and ornaments, which have become old-fashioned; but, at the same time, they are full of beauties, which, belonging to the musical language of nature and feeling, are independent of the influence of time.

Contemporary with Tartini was FRANCESCO MARIA VERACINI, who rivalled him both in regard to performance and composition. As a performer, he had much fire and boldness,—great power in the management of the bow, and a remarkably clear and loud tone. His solos are still well known to musicians, and possess much merit; but they are less esteemed than those of Tartini. Veracini was in England about the middle of last century; when he not only excited great admiration by his performances, but produced several successful operas. Of his life little more is known than a few anecdotes, indicative of the arrogance and vanity of his disposition.

FELICE GIARDINI was born at Turin, in 1716. He received instructions on the violin from Lorenzo Somis, a distinguished scholar of Corelli. At the age of seventeen, he obtained a situation in the opera orchestra of Naples, and was soon stationed next to the first violin. In this situation he was fond of displaying his execution, and used to flourish and use too many freedoms with the music before him. One evening, however, during the performance of an opera of Jomelli, the celebrated composer himself came into the orchestra, and seated himself by Giardini; who, determined to give the great *maestro* a touch of his quality, proceeded, in the symphony of a song, to indulge his fingers and fancy at such a rate, that he was rewarded by Jomelli, for the brilliancy of his execution, with a hearty slap on the face,—"the best lesson," said Giardini, who himself told the story, "that I ever received in my life." He submitted to the

correction, however, with so good a grace, that he gained the good opinion of Jomelli, who afterwards rendered him many important services.

After gaining a splendid reputation on the Continent, Giardini came to England in 1750. His performances were heard with astonishment and delight; and, after having been employed at all the concerts in the metropolis, he was placed at the head of the Opera orchestra. This led him to take a share in the management of that enormous, and often ruinous, establishment, along with the celebrated female singer Signora Mingotti: the consequence was, that they were both very speedily brought to the verge of bankruptcy, and were glad, at the end of the first season, to get rid of the concern as they best could. Notwithstanding this lesson, they were foolish enough to embark again in the Opera management a few years afterwards; and again, after one calamitous season, were obliged to give it up. His female associate, who by this time had declined in public favour, left England, and he, after seeing all his property swallowed up in the Opera-house, except the privilege of an annual benefit, was under the necessity of returning to his proper employment of composition, leading, and performing at concerts, and teaching singing in families of rank.

The account given by Burney of the musical feuds in which Mingotti and Giardini were engaged with rival performers, and the interest taken in them by the fashionable world, presents a curious feature in the manners of high life in those days. When Giardini arrived in London, he gained many friends among the nobility and gentry; among the warmest of whom was Mrs. Fox Lane, afterwards Lady Bingley, a supreme leader of the *ton* at that period. When Mingotti afterwards arrived, and joined with Giardini in the manage-

ment of the Opera, Mrs. Fox Lane espoused her cause with great zeal, and entered into her quarrels with all the vehemence of a partisan. It is told of this lady, that, having desired the Honourable General Crewe to give her his decided opinion as to the merits of a dispute between Mingotti and another siren, whose rivalry then shook the fashionable world, the general, after listening, with much gravity, to a long list of grievances of which her favourite complained, said "And pray, madam, who is Signora Mingotti?" "Get out of my house," exclaimed the lady, in a rage; "you shall never hear her sing another note here long as you live!"

Mrs. Fox Lane, with two such performers as Mingotti and Giardini, used to give concerts to her choice friends, which were subjects of envy and obloquy to all who were unable to obtain admission to them. At these concerts, besides these two professors, several of the most distinguished fashionables used to perform; "and the difficulty," says Burney, "or rather the impossibility, of hearing these professors and illustrious *dilettanti* anywhere else, stimulated curiosity so much, that there was no sacrifice or mortification to which fashionable people would not submit, in order to obtain admission. And *la padrona della casa* lost but few opportunities of letting them know the value she set on her invitations, by using them like dogs when they were there. Whenever a benefit was in contemplation for one of her *protégés*, taking care of the honour of her guests, she obliged them to behave with due gratitude and munificence on the occasion. "Come," she would say to her friends, "give me five guineas!"—a demand as implicitly obeyed as if made on the road. Nor had any one, who ever wished to be admitted into such good company again, the courage to ask the occasion of the demand; but patiently waited the lady's pleasure to

tell them whether they should be honoured with a ticket for Giardini's or Mingotti's benefit."

Giardini continued to enjoy the favour of the English public till 1784, when he went to Italy. When he returned to London, after an absence of five years, he was no longer received as formerly. His health was impaired, and his powers diminished; and the public attention was now occupied with newer favourites. After an unsuccessful attempt to carry on a burletta, or comic opera, in the Haymarket Theatre, he carried his company of performers to Russia, in 1793. But he was as unsuccessful there as in England; and, after struggling for some years with his difficulties, he died at Petersburgh in 1796, at the age of eighty, in great poverty. The advantages which he gained by his talents, he lost, during his whole life, by his disposition. By his extravagance he squandered the large sums he received, and alienated his best friends by his capricious and splenetic temper.

As a composer, Giardini had small pretensions to learning. When somebody told Dr. Boyce that he professed to teach composition in twenty lessons, the doctor sarcastically replied, "All that *he* knows of composition he might teach in *ten*." His music, however, was pleasing and effective, and long very popular. He did not confine himself to instrumental composition, but wrote two or three operas, which had considerable success, and a number of songs, some of which were in request in private musical societies within our recollection.

Giovanni Jarnowick (or Giornovichi) was born at Palermo in 1745. He was a favourite pupil of the celebrated French performer, Lolli; and first appeared in public in Paris. For a number of years he enjoyed the highest reputation, in France, Germany, and England,

as a performer on the violin. Between the years 1792 and 1796, his performances attracted crowds, not only in London, but in all parts of Britain and Ireland. His star, however, faded under the superior brilliancy of that of Viotti; and a dispute with an eminent professor, in which public opinion was strongly against him, so injured his popularity, that he left this country. He died of apoplexy at St. Petersburgh, in 1804.

Jarnovick was a man of very eccentric character; and some amusing anecdotes are related of him. At Lyons he, on one occasion, announced a concert at six francs a ticket. No audience appearing, he resolved to be revenged on the stinginess of the Lyonese, and postponed the performance to the following evening, reducing the price of admission to three francs. A crowded audience assembled; but while they were in vain waiting for the performer, he was many miles off. He often quarrelled with the famous Chevalier de St. George, who was the first swordsman of his day, and a good violinist. One day, in the heat of a dispute, Jarnovick gave his formidable opponent a box on the ear: but St. George, with admirable moderation, coolly turned round to a person who was present, and said "*J'aime trop son talent pour me battre avec lui!*" "I am too fond of his talents to fight him."

Jarnovick was but a slender musician. His concertos are agreeable and brilliant, but destitute of profundity and grandeur. His performance was graceful and elegant, and his tone was pure. He was remarkably happy in the way in which he treated simple and popular lively airs as rondos—returning, ever and anon, to his theme, after a variety of brilliant excursions, in a manner that used to fascinate his hearers. But, both in his composition and performance, he wanted those higher qualities which distinguished the admirable Viotti.

Giovanni Battista Viotti was a native of Piedmont, and was born in 1755. He was a pupil of Pugnani, a distinguished performer of that period; and, at the age of twenty, was appointed first violinist to the Royal Chapel of Turin. He went to Paris about the year 1778, and had no sooner appeared in public than he was hailed as the first master of the age. Jarnovick, at that time, was in the height of his fame; but he was unable to contend with his young rival, who excited universal admiration, both by the grand and expressive style of his compositions, and by his masterly performance. An anecdote is told of him at this time, as a trait of the independence of spirit which belongs to genius, but which rather indicates the impetuosity of a hot-headed youth. His fame having attracted the attention of the queen, he was invited to perform at a concert at Versailles. The town was crowded with persons of distinction belonging to the court; and Viotti had begun a solo, which was listened to with breathless attention, when a cry was heard in the room, of "Place à Monseigneur le Comte d'Artois," and some bustle took place in making way for his royal highness. Viotti, indignant at the interruption, placed his violin under his arm, and walked out of the room, to the great amazement and displeasure of the spectators. We confess we see but little to admire in this, and similar traits of petulance which it is common to relate as being to the credit of men of genius. It is added, that he took the resolution never again to perform in public in France, and adhered to it.

In 1790, Viotti was driven from Paris by the storms of the Revolution. He came to London, where he appeared at the memorable concerts carried on by Salomon, and where his reception was as enthusiastic as it had been in France. In 1794 and 1795 he had some

concern in the management of the Opera-house, and soon after became leader of the orchestra of that theatre. He was in this situation when, one evening, while enjoying himself in the society of his friends, he suddenly received an order from Government to leave England immediately. This measure must, of course, have proceeded from some of the political suspicions so readily entertained in those troublesome times; though there was nothing in Viotti's quiet and blameless life that could have given ground for them. It has been surmised, (and indeed there seems no other way of accounting for it,) that the public functionaries proceeded on calumnious information, dictated by professional jealousy. Viotti was a man of such a delicate and sensitive mind, that this occurrence gave a shock to his feelings from which it was long before they recovered.

Being thus driven from England, Viotti took up his residence in a retired spot in the neighbourhood of Hamburgh, where he produced some of his finest compositions. Among these are his celebrated *Six Duets Concertante*, for two violins; in the preface to which work, he alludes to the circumstance which still affected his mind:—"Cet ouvrage est le fruit du loisir que le malheur me procure: quelques morceaux ont été dictés par la peine, d'autres par l'espoir." And, in truth, we know of no musical work which seems to have proceeded more directly from a feeling heart than these exquisite duets.

In 1801, Viotti found no further obstacle to his return to London. Having determined to abandon the musical profession, he embarked his capital in the wine-trade. After many years, the undertaking proved unfortunate, and he was obliged to give it up, with the loss of his whole fortune. In this situation he solicited some appointment from the French court; and Louis the Eighteenth conferred on him the management of the

Grand Opera. But his age, and his long life of retirement, disqualified him from a situation so full of bustle and intrigue; and his management was an unsuccessful one. He obtained permission to retire on a pension; and returned to London, to the society and habits of which he had become, as it were, naturalized. But his health was irreparably injured by his cares and misfortunes; and, after declining for some time, he died on the 3rd of March, 1824.

Viotti's character appears, from the concurring testimony of all who knew him, to have been of an exalted kind. We have already mentioned the delicacy and sensibility of his mind; and the purity of his life preserved to him that strong feeling of the most simple and innocent enjoyments, which is seldom found to survive a continued intercourse with the world. One* who knew him well, thus describes this part of his character very beautifully:—"Never did a man attach so much value to the simplest gifts of nature; and never did a child enjoy them more passionately. A simple violet, discovered buried in the grass, would transport him with the liveliest joy; a pear, a plum, gathered fresh by his own hands, would, for the moment, make him the happiest of mortals; the perfume of the one had always something new to him, and the taste of the other something more delicious than before. His organs, all delicacy and sensibility, seemed to have preserved, undiminished, their youthful purity. In the country, every thing was, to this extraordinary man, an object of fresh interest and enjoyment. The slightest impression seemed communicated to all his senses at once; everything affected his imagination; everything spoke to his heart, and he yielded himself at once to its emotions."

He himself illustrates this part of his character, in the

* M. Eymar.

description which he gives of his picking up one of the varieties of the *Ranz des Vaches* among the mountains of Switzerland.

"The *Ranz des Vaches* which I send you," says he to a friend, "is neither that with which our friend Jean Jacques has presented us*, nor that of which M. de la Borde speaks, in his work upon music. I cannot say whether it is known or not; all I know is, that I heard it in Switzerland, and, once heard, I have never forgotten it since.

"I was sauntering alone, towards the decline of day, in one of those sequestered spots where we never feel a desire to open our lips. The weather was mild and serene; the wind, which I detest, was hushed; all was calm,—all was in unison with my feelings, and tended to lull me into that melancholy mood, which, ever since I can remember, I have been accustomed to feel at the hour of twilight.

"My thoughts wandered at random, and my footsteps were equally undirected. My imagination was not occupied with any particular object, and my heart lay open to every impression of pensive delight.

"I walked forward; I descended the valleys, and traversed the heights. At length, chance conducted me to a valley, which, on rousing myself from my waking dream, I discovered to abound with beauties. It reminded me of one of those delicious retreats so beautifully described by Gessner: flowers, verdure, streamlets, all united to form a picture of perfect harmony.

"There, without being fatigued, I seated myself mechanically on a fragment of rock, and again fell into that kind of profound reverie which so totally absorbed all my faculties, that I forgot whether I was upon earth.

"While thus sitting, wrapped in this slumber of the

* Rousseau in his *Dictionnaire de Musique.*

soul, sounds broke upon my ear, which were sometimes of a hurried, sometimes of a prolonged and sustained character, and were repeated, in softened tones, by the echoes around. I found they proceeded from a mountain-horn; and their effect was heightened by a plaintive female voice. Struck as if by enchantment, I started from my lethargy, listened with breathless attention, and learned, or rather engraved upon my memory, the *Ranz des Vaches* which I send you. But in order to understand all its beauties, you ought to be transplanted to the scene in which I heard it, and to feel all the enthusiasm that such a moment inspired*."

This extreme sensibility and simplicity of character acquired an additional charm from their union, not only with great genius, but with a strong and highly-cultivated intellect. Viotti passed his life in the society of the accomplished, the literary, and the scientific; and his mind thus acquired both refinement and strength. In his intercourse with the great, he never, for a moment, forgot the dignity of his own character, or of their rank. All his transactions were regulated by the strictest integrity and honour; and his feelings were kind and benevolent.

As a musician, it may be truly said, that though the *virtuosi* of the present day execute difficulties which were not attempted in his time, yet, in all the highest qualities that belong to the performance, he has never been surpassed. His compositions for the violin remain, to this day, unrivalled in grandeur and nobleness of design, graceful melody, and variety of expression. They still furnish, when performed by the surviving disciples of his

* This, with several other varieties of the National Air of Switzerland, may be found in *The Harmonicon*, for March and April, 1824. The latter number contains a memoir of Viotti, to which we are indebted for the particulars of his life.

school, one of the most delightful treats which a lover of the great and beautiful in music can receive.

The last whom we shall mention of the great musicians of this class, is BOCCHERINI. This composer went, in early life, to Spain, where he continued till his death. During a period of fifty years, he produced a number of compositions of great merit. His remote situation, and seclusion from intercourse with the musical world, prevented him from accompanying the march of improvement, in which Haydn and Mozart were the leaders. His music, therefore, continued always to be written in the style that was fashionable in his early days. Like youth and beauty in old-fashioned habiliments, it looks, at first, much older than it really is; but its bloom and freshness are soon discernible through its antiquated attire. Boccherini was compelled to draw entirely upon his own resources; and hence arise the originality of his style, and the air of nature and simplicity which distinguishes his compositions. His *Quintets* are the finest of his works. Viotti, when enjoying a musical evening among his friends, used to play them in preference to all other music. They have less fire and variety, however, than the German works of the same species; and, notwithstanding their simplicity, it is much more difficult to execute them with sufficient smoothness and delicacy; for which reasons they are now less frequently heard than they deserve to be.

CHAPTER VIII.

THE ITALIAN OPERA IN ENGLAND PREVIOUS TO THE ARRIVAL OF HANDEL.—LIFE OF HANDEL.

BEFORE the end of the seventeenth century there was a growing taste for Italian music in our metropolis. In 1692, the celebrated Margherita de l'Epine was performing at concerts, and was designated, in the advertisements, as "the Italian woman that is lately come over, that is so celebrated for her singing." This lady, who was the first Italian singer, at least of any note, who appeared in England, came over with a German musician of the name of Greber; and hence she is familiarly named, in the lampoons of the day, "Greber's Peg." She continued to enjoy the favour of the public without intermission till her marriage with the celebrated Dr. Pepusch in 1718. Her musical abilities must have been very considerable to have enabled her to preserve so large a share of favour, at a time when the rage for *foreign* novelties had not begun, and in spite of her appearance, which was so far from being attractive, that her husband used to call her Hecate, a name to which she answered with perfect good-humour. She was a great performer on the harpsichord. She had a sister who came to England in 1703, and we find them both mentioned by Swift, in his Journal to Stella, in the following respectful terms:—"August 6th. 1711. We have a music-meeting in our town (Windsor) to-night. I went to the rehearsal of it, and there was *Margarita*, and her sister, and another drab, and a parcel of fiddlers. I was weary, and would not go to the meeting, which I am sorry for, because I heard it was a great assembly." Margherita had a

rival in Mrs. Tofts, who was a principal performer in the earliest English operas.

The first opera upon the Italian model, though not in the Italian language, appeared in 1705. It was an English version of *Arsinoe, Queen of Cyprus,* an opera that had been successfully performed in Italy. The music was composed by Clayton; and the singers were all English. It was a wretched production; the poverty of the translation being only equalled by the absurd manner in which it was set to music. But Clayton, though an ignorant pretender, contrived to make himself pass for a great reformer of English music; and his opera was very successful. His pretensions imposed on no less a personage than Addison, who determined to write an opera in the Italian style, for the composer and performers of *Arsinoe,* and his well-known *Rosamond* was the fruit of this determination. It appeared on the 4th of March, 1707; but, notwithstanding the merit of the poetry, and the general partiality for English music and English singing, it supported only three representations, and was never again performed with Clayton's music.

About this time the celebrated NICOLINO GRIMALDI, generally known by the name of Nicolini, arrived in England. Nicolini, from the accounts both of musicians, and of the literati of that day, must have been one of the greatest actors, as well as singers, that has appeared on the stage. His debût was in an opera called *Pyrrhus and Demetrius,* originally composed by Alessandro Scarlatti, and adapted to the English stage by Haym, a musician of merit. Steele, in the *Tatler,* after speaking of this opera as a noble entertainment, gives the following very striking description of Nicolini:—"For my own part, I was fully satisfied with the sight of an actor, who, by the grace and propriety of his action and

gesture, does honour to the human figure. Every one will imagine I mean Signor Nicolini, who sets off the character he bears in an opera by his action, as much as he does the words of it by his voice. Every limb, and every finger contributes to the part he acts, insomuch that a deaf man may go along with him in the sense of it. There is scarce a beautiful posture in an old statue which he does not plant himself in, as the different circumstances of the story give occasion for it. He performs the most ordinary action in a manner suitable to the greatness of his character, and shows the prince even in the giving of a letter, or despatching of a messenger. Our best actors," he continues, "are somewhat at a loss to support themselves with proper gesture as they move from a considerable distance to the front of the stage; but I have seen the person of whom I am now speaking enter alone the remotest part of it, and advance with such greatness of air and mien, as seemed to fill the stage, and at the same time commanded the attention of the audience with the majesty of his appearance."

The performance of this opera, according to our notions, must have had a grotesque effect, as the performers, who were half Italian and half English, spoke and sung their respective languages; but everything on the stage is so conventional, that this absurdity seems to have passed off with as little notice as others, perhaps equally great, do now.

Several other operas were afterwards brought out in the same manner, and with the same *éclat* on the part of Nicolini. *Hydaspes* is still well known to the readers of the *Spectator*, from the admirable humour of Addison's papers, where he laughs at the famous combat between the hero and the lion. He does justice to Nicolini, however, in a graver tone. "It gives me a just indignation," he says, "to see a person whose

action gives new dignity to kings, resolution to heroes, and softness to lovers, thus sinking from the greatness of his behaviour, and degraded into the character of the *London 'Prentice.* I have often wished that our tragedians would copy after this great master in action. Could they make the same use of their arms and legs, and inform their faces with as significant looks and passions, how glorious would an English tragedy appear, with that action which is capable of giving a dignity to the forced thoughts, cold conceits, and unnatural expressions of an Italian opera!"

Such was the state of the Italian Opera when Handel arrived in this country. As the history of this illustrious man involves, in a great measure, the history of music in England for nearly half a century after this period, a sketch of his life may here be introduced with propriety.

George Frederick Handel was born on the 24th of February, 1684, at Halle, in Saxony. His father, who was a physician, had intended him for the profession of the law; and, with this view, strove to check the propensity towards music which his son showed, even in his earliest years. He excluded from his house all musical society, and would not permit an instrument of any kind to be seen or heard in it. A childish love for music or painting, even accompanied with an aptitude to learn something of these arts, is not, in one case out of a hundred, or rather a thousand, conjoined with that degree of genius without which it would be a vain and idle pursuit. In the general case, therefore, it is wise to check such propensities, where they appear likely to divert or incapacitate the youthful mind from graver pursuits. But, on the other hand, the judgment of the parent of a gifted child ought to be shown, by his discerning the "*mens divinior,*" as soon

as it manifests itself, and then bestowing on it every care and culture.

Handel's father does not appear to have had the power of discovering that his son was one of those who are born once in a thousand years. The child, notwithstanding his parent's precautions, found means to hear somebody play on the harpsichord; and the delight he felt prompted him to endeavour to gain the opportunity of trying to practise what he had heard. He accordingly contrived, by the aid of a servant, to procure a small clavichord (an instrument of the piano-forte species, resembling that which was so long known in England, under the name of the spinet), which he hid in a garret. Thither he repaired every night when the family had gone to rest; and, with no other assistance than what nature gave, he contrived to play on the instrument, and to discover its powers of producing harmony as well as melody.

When Handel was about seven years old, his father determined to pay a visit to a son by a former wife, who was then living with the Duke of Saxe-Weissenfels; and the young musician begged permission to accompany him. On being refused, he watched the departure of the carriage, which he followed a little way, with tears and entreaties, till his father relented, and took him in. When they arrived at the court of the duke, the child was allowed to wander about the apartments of the palace, and could not resist the temptation of sitting down to a harpsichord whenever he fell in with one. This attracted no particular notice; but, one morning, finding means, after service, to slip into the chapel, he began to touch the organ before the duke had gone out. The duke was struck by the singular style of the playing, and asked who was at the organ. He was told by his attendant, that it was his half-brother, a little boy,

about seven years old. The duke sent for Handel and his father; and expressing his admiration of the boy's genius, advised his father to allow him to study music. The old man persisted in his desire that his son should adhere to the law; but the duke, with superior sense and discernment, told him, that he certainly had a right to dispose of his son as he thought best, and that, in the general case, such a resolution might be very proper; but that his persisting in it, in such circumstances, would not only be marring the boy's prospects, but robbing his country of talents that would be an honour to it. The father yielded to these persuasions; and young Handel was not only allowed to pursue his musical studies, but received the assistance of a master.

On his return to Halle, he was placed under Zachau, the organist of the cathedral, a very good musician, who seems to have acted, in regard to so extraordinary a pupil, with great good sense. After instructing him in the general principles of the art, he placed before him the works of the greatest masters, both Italian and German; and, instead of following the ordinary course, of prescribing the works of some favourite author as a model, he contented himself with making his pupil well acquainted with them all, leaving him to form a style for himself. Handel, thus becoming familiar with the great and the beautiful, in every style, acquired the most enlarged views of composition; and his progress was such, that before he was nine years old, he composed some *motets* of such merit, that they were adopted in the service of the church.

When he was thirteen years of age, Handel felt that he was beyond any instructions that Halle could furnish; and his father was advised to send him to Berlin. Here his precocious talents soon attracted general attention; and the king proposed to send him to Italy. This favour

for what reason does not appear, his father declined; and he returned to Halle. Soon afterwards his father died, and it became necessary for him to act for himself. Several places of residence were placed in his view; but, as Hamburgh was then highly celebrated for the excellence of its opera, he determined to settle there.

The following account of Handel's stay at Hamburgh is given by Mattheson, who was himself a composer of considerable note, and a very able writer on music.

"Almost his first acquaintance here was myself. I met him at the organ of St. Mary's church, whence I conducted him to my father's house, where he was treated with all possible kindness and hospitality. I afterwards attended him to organs, choirs, operas, and concerts; and recommended him to several scholars. At first he only played a *ripieno** violin in the Opera orchestra, and being naturally inclined to indulge in a kind of dry humour, pretended unusual ignorance, in a manner that made the most serious people laugh, though he preserved his own gravity. But his superior abilities were soon discovered; for it happened that the harpsichord-player of the opera was absent for a time, and he was persuaded to take his place; on which occasion he showed himself to be a great master, to the astonishment of every one, except myself, who had frequent opportunities of knowing his abilities on keyed instruments."

At this period, when Handel and Mattheson met, Handel was nineteen, and Mattheson two and twenty. These young performers used to have frequent contests for pre-eminence on keyed instruments; when, according to Mattheson's account, he sometimes was thought a match for Handel on the harpsichord, but Handel had constantly the advantage on the organ. Upon a

* In an orchestra, the violins who play in unison with the principal violin, are called *ripieno* violins.

vacancy in an organist's place at Lubec, the two young men travelled thither in the stage-waggon, for the purpose of becoming candidates; and Handel's powers on the organ astonished every body. But they were prevented from starting as candidates, by discovering, that an appendage, not to their taste, was annexed to the organist's place, which was no other than a wife—and one, too, who was to be nominated by the electors. Thinking this too great an honour, they made a precipitate retreat, and returned to Hamburgh.

As it appeared that the two friends excelled on different instruments,—the one on the organ, and the other on the harpsichord,—they agreed not to encroach on each other's province; and this compact was preserved for several years, till a circumstance happened, which caused a breach of it. An opera was composed by Mattheson, called *Cleopatra*, in which he himself performed the part of Anthony, and Handel played the harpsichord in the orchestra. Mattheson, upon the death of Anthony, which happened early in the piece, resumed his own person, and came into the orchestra, for the purpose of taking his usual post at the harpsichord; Handel, however, did not consider himself obliged to relinquish a post, which on this occasion had been necessarily assigned to him. This produced so violent a quarrel, that, as they were leaving the house, Mattheson gave Handel a slap on the face, and, drawing their swords, they proceeded to fight it out in the market-place. Luckily Mattheson's sword broke against one of his antagonist's metal buttons, or, as others say, against the score of Mattheson's opera, which Handel had buttoned under his coat; Mattheson's muse having thus become the guardian angel of his friend.

This rencontre happened on the 5th of December, 1704; but "the young man's wrath is like flax on fire;"

and in a few days the combatants were greater friends than ever. This Mattheson tells us, and adds, that on the 30th of the same month, he accompanied his friend to the rehearsal of his first opera, *Almeria*, and performed the principal character in it. This opera, the production of a youth of fourteen, proved so great a favourite with the public, as to be performed thirty nights successively. It was followed by three others, *Nerone*, *Florinda*, and *Dafne*; all of which were successful.

Handel had, by this time, saved money enough to accomplish what is, or ought to be, the great object of every young musician,—a visit to Italy. He had received an invitation from the Prince of Tuscany, brother to the Grand-Duke, who had heard his operas at Hamburgh. He accordingly went to Florence; and, soon after his arrival, composed the opera of *Roderigo*; for which he was honoured by the Grand-Duke with a present of a hundred sequins and a service of plate. The duke's mistress, Vittoria, sang the principal part. Handel was young and handsome; and it has been said, that she had conceived a passion for him, which, but for his prudence, might have involved them both in ruin.

Handel afterwards visited Venice, Rome, and Naples. At Venice he produced the opera of *Agrippina*, which was performed for twenty-seven nights successively. At Rome he composed his serenata, called *Il Trionfo del Tempo*: and at Naples he produced *Acis and Galatea*; a piece totally different from the serenata which afterwards became so celebrated in England under that title.

On his return to Germany, he resided for some time at Hanover; and the connexion between that court and that of London suggested to him the idea of visiting England. He first, however, returned to his native town, to pay his filial duty to his aged mother. While he was preparing to set out for England, the Elector of

Hanover, afterwards George the First, granted him a pension of fifteen hundred crowns a year; which, however, Handel would not accept unless he were permitted to go to England; and this being made known to the Elector, leave of absence was granted to him. His arrival in England, the greatest event in our musical history, took place in the year 1710.

At that time, the theatre in the Haymarket was under the management of Aaron Hill; who, hearing of the arrival of a musician whose great reputation had preceded him, immediately applied to him to compose an opera. The subject of it, taken from Tasso, was sketched by Hill himself, and the outline filled up by Rossi, an Italian dramatist of considerable eminence. The opera was entitled *Rinaldo*. It was sneered at in the fifth number of the *Spectator*, by Addison, who, in total ignorance of its merits, affects to treat it with contempt, laughing at the preface, and telling us that the poet "calls Mynheer Handel the Orpheus of our age, and acquaints the public that he composed this opera in a fortnight." Addison knew as little of Italian poetry as of Italian music, or music of any kind, otherwise he would not have committed his critical fame by ridiculing the poetry of Tasso, on the faith of Boileau's unjust antithesis of "l'or de Virgile, et le clinquant du Tasse," or talked slightingly of the greatest musician the world ever saw. Pope, with no greater knowledge or feeling of Handel's merit, afterwards so happily availed himself of the general opinion, as to pay him a fine compliment on his power of wielding the strength of a vast orchestra.

> ——— Lo! giant Handel stands,
> Like bold Briareus, with his hundred hands.

Notwithstanding Addison's prejudiced hostility, Rinaldo was highly successful, and established the composer's

fame in this country. The principal character was performed by Nicolini. It was represented, for the first time, on the 24th of February, 1711, and continued to be performed, without interruption, till the end of the season. Addison's enmity was, doubtless, occasioned by the fate of his own *Rosamond;* and he continued, with the aid of his friend Steele, to make the *Spectator* the vehicle of many attacks (very amusing ones, it must be owned) on the Italian opera. He attempted to laugh the public out of "the absurdity" of going to an opera written in a foreign language. But he was completely unsuccessful; and this "absurdity" has been found so irresistibly attractive, that all the ridicule of philosophers and wits has never been able to make any impression upon it. Indeed, everybody who knows anything of the matter is quite aware that there is no absurdity in the case.

Handel was now urged, by the most distinguished *dilettanti,* to fix his residence in England; but his sense of duty to his benefactor, the Elector of Hanover, induced him to resist these solicitations. When he returned to Hanover, he found that Steffani had resigned to him the place of *maestro di capella.* He remained for about two years in that situation; and was then permitted to revisit England, his pension remaining as before. He arrived in England in the end of 1712. In the year following, the treaty of Utrecht being concluded, a public thanksgiving was ordered, and Handel was commanded by the Queen to compose a *Te Deum* and *Jubilate,* which were performed in St. Paul's cathedral,—the Queen herself attending the service. He immediately resumed, with continued success, his occupation of writing Italian operas.

On the death of Queen Anne, in 1714, when the Elector of Hanover came over to assume the sovereignty

of Britain, Handel was out of favour, in consequence of having failed in his engagement to return to Hanover, and also, it is said, of his having composed a *Te Deum* in celebration of an event, which, in the king's views of politics, was by no means considered auspicious. To avert the king's displeasure, Handel's old patron, Baron Kilmansegge contrived an expedient which does much credit to his friendship and good-nature. Having arranged a party of pleasure on the Thames, and prevailed on the King to join it, he advised Handel to prepare some music for the occasion. Handel, accordingly, composed his celebrated "Water-music," a piece composed for wind-instruments, and calculated to produce a very pleasing effect when performed on the water. This music was performed in a barge which followed that of the king; and his majesty, charmed with its beauty, asked who was the composer. The baron then said, that it was the production of a faithful servant of his majesty, who, conscious of the cause of displeasure he had given so gracious a protector, durst not approach the royal presence till he had received his majesty's forgiveness. The intercession was effectual; Handel was restored to favour, of which he received substantial tokens. The pension of two hundred pounds, formerly allowed him by Queen Anne, was doubled; and, a few years afterwards, when he was employed to teach the princesses, an additional pension of two hundred pounds was granted him by Queen Caroline.

These agreeable circumstances determined Handel to make England his permanent abode. His acquaintance was sought by persons of high rank; and, among others, by the accomplished Earl of Burlington, in whose mansion he took up his residence. Under this nobleman's roof he was left at full liberty to pursue the course

of life most agreeable to him; with no other call upon him than that of occasionally directing the earl's concerts, in which his own compositions generally formed the most prominent part. Here he resided for three years, during which period he produced and published three operas,—*Amadigi, Teseo,* and *Il Pastor Fido,* besides a variety of detached compositions, vocal and instrumental.

In the year 1718, he received an invitation from the Duke of Chandos, to undertake the direction of the music of his chapel, at his superb mansion of Cannons. While in this situation, he composed his celebrated anthems, a great number of instrumental pieces, the serenata of *Acis and Galatea,* and the oratorio of *Esther.*

The establishment of the opera had been languishing; and a total suspension of performances took place from the summer of 1717, till the establishment of the Royal Academy of Music, in 1720. At that time, a plan was formed for supporting and carrying on the Italian opera, on a magnificent scale. The sum of fifty thousand pounds was raised by subscription, among the first personages in the kingdom, including the king; and the above-mentioned establishment was formed, to be conducted by the nobility and gentry themselves, by means of a governor and a body of directors, all persons of distinction.

The directors determined to engage a lyric poet, the most eminent composers, and the best performers in Europe, for the exclusive service of this institution. Handel was drawn from his residence at Cannons; Bononcini was brought from Rome; and Attilio Ariosti from Berlin. Handel, besides his own engagement as composer, received a commission to engage performers. With this view he went to the Continent, and engaged

several eminent singers, among whom was the celebrated Sinesino.

The new establishment began by performing several operas by Handel and Bononcini. This composer was possessed of considerable merit; and, though far inferior to Handel, proved, for a long time, a formidable rival to him. The comparative excellence of these masters became the subject of a violent feud, which agitated the musical world, and occasioned the lines of Swift:—

> Some say that Signor Bononcini,
> Compared to Handel's a mere ninny;
> While others say that, to him, Handel
> Is hardly fit to hold a candle.
> Strange, that such difference should be
> 'Twixt tweedle-dum and tweedle-dee!

In 1721, the opera of *Muzio Scevola* was performed. It was the joint work of the three composers to the establishment; Attilio having composed the first act, Bononcini the second, and Handel the third. It has been said that this division was made for the purpose of placing the abilities of the different masters in competition; but most probably it was merely for the sake of despatch. The public, however, chose to dispute violently on the subject; and though the palm was generally assigned to Handel, yet his rivals were not defeated. They continued to be employed; and several of their operas were afterwards performed with applause.

In 1723, Handel produced the opera of *Otho*, which became the most popular of all his Italian compositions. Almost every song in it was sung, or played, throughout the kingdom; and the famous *gavot*, at the end of the overture, has been in constant use, on every sort of instrument, "from the organ to the salt-box," to use Burney's

phrase, for a century. Though it is disagreeable to hear a fine melody vulgarized by being bawled or ground about the streets, yet this very degradation is the strongest proof of its excellence.

In this opera, the famous Signora Cuzzoni made her first appearance in England; and, in 1726, her equally celebrated rival, Faustina, appeared in Handel's *Allessandro*. Cuzzoni had, at this time, acquired many partisans, to whom the directors of the academy, by engaging a rival, gave deep umbrage; and another feud took place, not only more violent than that respecting Handel and Bononcini, but more violent than anything that, in the present "age of reason," can be conceived. The conduct of the parties in this warfare affords an amusing picture of the manners of a former age. Ladies of fashion not only copied the dresses of their respective heroines; but made their pretensions the subject of personal quarrels, and the most indecorous displays of hostility. The following account of one of these contests is given in the *London Journal*, in 1727. "A great disturbance happened at the Opera, occasioned by the partisans of the two rival ladies, Cuzzoni and Faustina. The contention, at first, was only carried on by hissing on one side, and clapping on the other; but proceeded, at length, to the melodious use of cat-calls and other accompaniments, which manifested the zeal of the illustrious assembly. The princess Caroline was there; but neither her royal highness' presence, nor the laws of decorum, could restrain the glorious ardour of the combatants." On one occasion, the two signoras came into personal conflict, and were not separated till they had left bloody marks of their hostility. The battle among their titled patronesses was carried on by the less vulgar, but more envenomed weapons of abuse and slander, disseminated in all sorts of shapes,—in conver-

sation, paragraphs, epigrams, and lampoons. The following epigram, aimed at the Countess of Pembroke, the leader of the Cuzzoni faction, is a specimen of the weapons employed by the combatants;—

Old poets sing, that brutes once danced,
When Orpheus deign'd to play;
Now, to Faustina's charming voice,
Wise Pembroke's asses bray.

The continuance of this feud proving very injurious to the interests of the opera, the directors contrived to put an end to it by a manœuvre. The time for a new contract with each of the singers was at hand; and Cuzzoni's noble patrons had made her swear upon the Gospels never to take a less salary than her rival. The directors agreed among themselves to give Faustina one guinea a year more than Cuzzoni; and, as they continued firm to their resolution, poor Cuzzoni, ensnared by her oath, had nothing for it but to leave the kingdom.

The end of Cuzzoni's career formed a sad contrast to the brilliancy of its commencement. She left England in 1729; but returned twice afterwards,—the last time in 1749. Her voice, however, was now feeble and thin; and all her attractions were gone. She had been remarkable, in the days of her splendour, for extravagance and caprice; and, when the resource of her talents failed, she sank into utter wretchedness. About the year 1770, she was gaining a livelihood in Italy by making buttons,—was afterwards thrown into prison for debt, and died in extreme indigence at Bologna. Her rival, Faustina, had a very different fate. She was a woman of sense and prudence; and, as we have already mentioned, married the celebrated composer Hasse, and died at Venice, at the age of ninety.

The feuds of these rival sirens were a source of constant annoyance and injury to Handel. The preparation

and performance of his operas were deranged by their quarrels, and consequent insubordination; and a man of less firmness would have been altogether at a stand. But he took the most energetic ways of enforcing obedience. On one occasion, Cuzzoni made some absurd objection to one of his airs, and refused, at a rehearsal, to sing it; on which, Handel, after rating her for her habitual stubbornness, took her round the waist, and threatened to throw her out of the window.

In 1728, Handel's opera of *Ptolemy* was performed. It was the last which he composed for the Royal Academy of Music. In his dedication to the Earl of Albemarle, he implores the protection of that nobleman for operas in general, as "being on the decline." That the Italian opera was on the decline, notwithstanding the talents of the greatest composer, and finest singers in Europe, is evident from the ruinous state of the establishment; the receipts having been so inadequate, that the whole fifty thousand pounds originally subscribed, was by this time expended. The affairs of the opera, doubtless had been injured by the feuds between the singers and their adherents; but their situation must also be ascribed to the want of love for that species of music: it had been the *fashion*, for a while, to patronise the Italian theatre; but, at this time, the object of real attraction was the *Beggar's Opera*, which then engaged a favour amounting to infatuation. There is a letter of the celebrated Dr. Arbuthnot, in the *London Journal* of the year 1728, which contains the following pungent passage: "*The Beggar's Opera* I take to be a touchstone to try British taste on; and it has accordingly proved effectual in discovering our true inclinations; which, how artfully soever they may have been disguised for a while, will one time or other start up and disclose themselves. Æsop's story of the cat, who,

at the petition of her lover, was changed into a fine woman, is pretty well known: notwithstanding which alteration, we find, that upon the appearance of a mouse, she could not resist the temptation of springing out of her husband's arms to pursue it, though it was on the very wedding night. Our English audience have been for some time returning to their cattish nature, of which some particular sounds from the gallery have given us sufficient warning; and since they have so openly declared themselves, I must only desire they will not think they can put on the fine woman again, just when they please, but content themselves with their skill in catterwauling." How much of this cattish nature may still be detected among the numbers who expire at the strains of Pasta, or Malibran, or Grisi, we shall not stop to inquire.

Whatever might have been the causes of the decline of the opera, its effect was, that the gentlemen who had embarked in the concern declined to come under any new engagements for carrying it on; and, at the close of the season, the whole of the singers dispersed, and went abroad in search of other engagements.

On the fall of the Royal Academy of Music, the King's Theatre fell into the hands of Mr. Heidegger, a person of some note in the annals of fashion. With him Handel entered into a contract for five years; and immediately went to the Continent to engage a new company. His return in the autumn of 1729, is announced in the newspapers by the following curious advertisement.—"Mr. Handel, who is just returned from Italy, has contracted with the following persons to perform in the Italian operas:—Signor Bernacchi, who is esteemed the best singer in Italy. Signora Merighi, a woman of a very fine presence, an excellent actress, and a very good singer, with a counter-tenor voice. Signora Strada, who

has a very fine treble voice, a person of singular merit. Signor Annibale Pio Fabri, a most excellent tenor, and a fine voice. His wife, who performs a man's part exceedingly well. Signora Bertoldi, who has a very fine treble voice; she is also a very genteel actress, both in men and women's parts. A base voice from Hamburgh, there being none worth engaging in Italy." This anonymous base voice was *John Gottfreid Reimschneider*,—a cluster of gutturals that would have sounded oddly among so many liquid Italian appellatives.

Notwithstanding the above pompous announcement, it does not appear that any of Handel's new singers were of first-rate talent; and, perhaps for this reason, the undertaking was not very successful, though one of the operas produced at this time (*Parthenope*), is considered one of Handel's finest dramatic works. In consequence of this failure, the celebrated Senesino, who had belonged to the former company, was again engaged, though Handel and he had previously been on bad terms. Still, notwithstanding the powerful aid of this great performer, it does not appear that the undertaking was much more flourishing than before.

In the season of 1732, Handel began his career as a composer of *Oratorios*, by producing *Esther*, at the opera-house. The terms in which the first performance of an oratorio in England was announced to the public, are interesting. "By his majesty's command," says the advertisement, "at the King's Theatre, in the Haymarket, on Tuesday, the 2d of May, will be performed the sacred story of *Esther;* an oratorio in English, formerly composed by Mr. Handel, and now revised by him with several additions, and to be performed by a great number of voices and instruments. N. B. There will be no acting on the stage, but the house will be fitted up in a decent manner for the audienee. The music to be dis-

posed after the manner of the coronation service. Tickets to be delivered at the usual prices." Notwithstanding this announcement, however, it appears that the prodigious success of this entertainment induced Handel afterwards to raise the prices of admission to a guinea, and half-a-guinea for the gallery,—a measure that gave much offence to the subscribers to the opera.

At this period, Handel's *Acis and Galatea* was performed, apparently without his sanction, by an English company of performers, at the Haymarket theatre; on which occasion it was acted like a play. This produced an announcement from Handel, in these terms: "June the 10th, will be performed, *Acis and Galatea,* a serenata, revised, with several additions, at the Opera-house, by a great number of the best voices and instruments. *There will be no acting on the stage;* but the scene will represent, in a picturesque manner, a rural prospect, with rocks, groves, fountains, and grottos, among which will be disposed a chorus of nymphs and shepherds, the habits, and every other decoration suited to the subject." This charming serenata has been constantly performed, from Handel's time to the present, without any theatrical action. Some attempts have lately been made to bring it out as a regular opera,—injudiciously, we think, as neither the structure of the story, nor the style of the music, are adapted for dramatic action. The proper way to perform it, undoubtedly, is that indicated by Handel himself,—that is, without action, but with the picturesque scenes and decorations which he describes.

In 1733, Handel produced the opera of *Orlando,* the last he composed for Senesino; for the differences which long subsisted between them, now broke out into an open rupture. It has been remarked, that the terms on which Handel was with Senesino, injured the music which he composed for this singer.

A number of English composers, the chief of whom was Arne, were now candidates for public favour, in opposition to Handel. Arne new-set Addison's opera of *Rosamond,* and other English operas and oratorios were brought out at the Haymarket theatre. These attempts at rivalry were not very successful; but they tended to withdraw the public attention from the Italian opera; and their authors thus injured Handel, with little benefit to themselves. A more formidable opposition, however, now sprang up. The subscribers to the opera, who had taken offence at Handel's conduct, in performing oratorios, at advanced prices, on opera-nights, and who, further, appear to have espoused the cause of the singers, in his disputes with them, entered into a new subscription, for the performance of operas in Lincoln's-Inn-Fields, and engaged the celebrated Porpora as composer. They also engaged, as singers, Cuzzoni, Senesino, and Farinelli,—perhaps still the greatest singer that has ever existed.

Handel, meanwhile, having entered into a renewed agreement with Heidegger, again went to Italy to engage performers. At Bologna, he heard Farinelli and Carestini; and committed the surprising error in judgment of preferring the latter,—leaving Farinelli to be engaged by his opponents.

The history of Handel's life, for some years, presents nothing but an arduous and calamitous struggle against the difficulties which surrounded him. To the persevering hostility of the nobility, the talents of Porpora, and the unparalleled popularity of Farinelli, he opposed the most vigorous exertions of his matchless strength, which enabled him, at times, to achieve splendid triumphs. During this time, he produced a number of admirable operas; among which was *Ariadne,* one of the most brilliant of his productions. He set to music Dryden's

Ode on St. Cecilia's Day, which was produced under the title of *Alexander's Feast*, with unprecedented success; and composed his oratorios of *Athalia* and *Deborah*.

During this unavailing struggle, Handel was obliged to draw out of the funds the whole fortune, to the extent of ten thousand pounds, which he had accumulated in his more prosperous days. Both his mind and body gave way under the pressure of his calamities. He laboured under a depression of spirits, amounting, according to one of his biographers, to insanity; and he had a stroke of palsy. In this situation he was removed to Tunbridge; but, his state of body and mind becoming worse and worse, he was, with much difficulty, prevailed on to go to Aix-la-Chapelle. There he received so much benefit from the waters, and so much greater still from quiet, and removal from the scene of his troubles, that his health was speedily restored; and, in November, 1737, he returned to London in full possession of his former vigour. He immediately resumed his efforts in behalf of his theatre; and produced several new operas. But he found it impossible to gain the public attention; and, when he attempted to benefit himself by publishing these operas, the subscriptions hardly covered the expense.

In these circumstances, he finally abandoned the opera, and happily turned his thoughts entirely to that species of composition which has rendered his name immortal. To this he was incited by remembering the success of his former oratorios. His imagination was kindled by the sublime poetry of the sacred writings; and he felt (as he himself declared) that this grave style of composition was best suited to the circumstances of a man descending into the vale of years.

In pursuance of this plan, Handel, in January, 1739, produced his oratorio of *Saul*, and, in April following,

Israel in Egypt. These great works, however, do not appear, at that time, to have made any remarkable impression; and, what is more wonderful still, the *Messiah*, when first performed, in 1741, was coldly received. Nothing can account for a circumstance so discreditable to the musical taste of England, but the supposition that the spirit of factious hostility, against which Handel had struggled so long, was still active. The composer resolved to appeal from the injustice of England to the unbiassed feelings of the sister island, and, accordingly, took his departure for Dublin. To this step Pope alludes, in his well-known lines in the *Dunciad*.

> Strong in new arms, lo! giant Handel stands,
> Like bold Briareus, with his hundred hands;
> To stir, to rouse, to shake the soul, he comes,
> And Jove's own thunders follow Mars's drums.
> Arrest him, goddess! or you sleep no more;—
> She heard, and drove him to th' Hibernian shore.

An amusing anecdote is told of his journey to Dublin. Being detained at Chester by contrary winds, and wishing to try some of his music, he inquired if there were any choristers, or others, in the place, who could sing at sight. Among others, a printer, of the name of Janson, was mentioned to him. On the trial of a chorus, poor Janson could make nothing of it, and blundered so egregiously, that Handel, after swearing in half a dozen languages, called out in his broken English (the effect of which was always very ludicrous), "You shcauntrel, tit you not dell me dat you could sing at soite?" "Yes, sir," said the object of his ire, "and so I can,—but not at *first sight!*"

The *Messiah* was performed at Dublin, on the 27th of March, 1742. Burney says that this was the first time it was ever performed: but this is an error; and the contrary is proved by the original score, in Handel's own

hand-writing, in his Majesty's library, which we have examined. The composer (according to his usual custom) has dated it at the beginning, the 22nd of August, 1741; and he has noted at the end, that it was finished on the 12th*, and performed on the 14th of September, 1741. The performance in Dublin, with equal humanity and good sense on Handel's part, was for the benefit of the city prison; and this sublimest effort of his mighty mind was received with transports of wonder and delight. The famous Mrs. Cibber was the principal singer, and Dubourg was leader of the orchestra. One evening, Dubourg, having to make a close, *ad libitum*, ventured so far from the original key, that he found it difficult to return to it, and wandered about in considerable perplexity for some time. When he came, at last, to the concluding shake, Handel, to the great enjoyment of the audience, called out, loud enough to be heard in all parts of the house, "Welcome home, welcome home, Mr. Dubourg!" Beside the *Messiah*,—*Esther*, *Acis and Galatea*, *Alexander's Feast*, and other works of Handel, were performed with equal success †.

* This, of course, refers to the writing out of the MS., not to the composition of the music.

† The following is a chronological list of Handel's Oratorios and Cantatas:

Esther	1732	Joshua	1748
Deborah	1733	Solomon	——
Athalia	——	Alexander Balus	——
Saul	1739	Theodora	1749
Israel in Egypt	——	Jephtha	1751
Messiah	1741	*Cantatas.*	
Sampson	1743	Acis and Galatea	1732
Susannah	1744	Alexander's Feast	1736
Joseph	——	Semele	1744
Belshazzar	1745	Hercules	1745
Occasional Oratorio	1746	Triumph of Time and Truth	1757
Judas Maccabeus	——		

After a residence of eight or nine months in Ireland, which was very beneficial to him, Handel returned to London; and, for some years afterwards, brought out, in succession, the rest of his oratorios. As he had abandoned all concern with the Italian Opera, he had no further animosities on that score to contend with; but, though the *Messiah* was more and more favourably received, and always drew crowded houses, yet the performances of his other oratorios were generally so poorly attended as frequently not to defray his expenses. And it is melancholy to relate, that, so blind were the English public to the merits of their illustrious musician, that the expenses attending these performances (which were on a large and liberal scale) not only exhausted his funds, but actually rendered him a bankrupt. This circumstance, so discreditable to the nation, happened in 1745. Dr. Burney (to whom all Handel's biographers must be indebted for the most interesting particulars of his life,) mentions, that, on those occasions, when his oratorios were performing to empty houses, Handel used to console his friends, who were lamenting the thinness of the attendance before the curtain drew up, by saying, "Never mind, de moosic vill sound de petter!" In 1749, his *Theodora* was so utterly neglected, that he was glad, for the sake of getting something of an audience, to give orders for admission to any professors who did not perform. Two of these gentlemen having afterwards applied for orders to hear the *Messiah*, he exclaimed, "Oh, your sarvent, mein herrn! you are tamnable dainty! you would not go to *Theodora;* there was room enough to dance there when dat was perform." His Majesty King George the Second, however, steadily supported Handel, and regularly attended his oratorios, when they were deserted by all his court.

The Messiah having raised Handel's reputation so high,

and, being always so successful when performed, he determined, with the benevolence which belonged to his character, to have it annually performed for the benefit of the Foundling Hospital; and this he continued to do as long as he lived. The organ in the chapel of the hospital was also his gift; and he presented the institution with a fair copy of the score of the *Messiah*. The directors, with a wonderful degree of ignorance, mistook the nature of the gift; and, supposing it was meant to give them an exclusive right to the performance, they were foolish enough to resolve to apply to Parliament for an Act to that purpose. In the first place, however, it was thought necessary to ask Handel's concurrence, and a deputation accordingly waited upon him to obtain it. But the composer, bursting into a rage, exclaimed in a tone worthy of his own Polyphemus, "Te deyvil! for what sall de Foundlings put mein oratorio in de Parliament? Te deyvil! mein moosic sall not go to de Parliament!"

In his latter years Handel became blind; but this calamity did not affect his powers as a public performer. It was affecting to see him, at upwards of seventy years of age, led to the organ, and then brought forward to make his usual obeisance to the audience; but even then, the concertos and extempore pieces, which he used to play between the acts of his oratorios, were distinguished by all his wonted strength of imagination, and energy of execution. At this period, he was in the practice, even in his regular concertos, of playing the solo parts extempore. The full parts only were written for the orchestra; when he came to his solo, he played it extempore, adhering, of course, to the general design of the piece; and when he indicated, by a shake, that he had come to a close, the band went on with what was written before them. Though his blindness did not

impair his intellectual vigour, however, it deeply affected his feelings. He was always much moved during the performance of his own pathetic air, "Total eclipse," in *Sampson*.

His last appearance in public was on the 6th of April, 1759, when he performed as usual. He died seven days afterwards. Dr. Warren, who attended him in his last illness, said that he was perfectly sensible of his approaching dissolution, and that he had expressed a wish, for several days before his death, that he might breathe his last on Good Friday, in hopes, as he said, of meeting his Lord and Saviour on the day of his resurrection,—meaning the third day, or Easter Sunday following. His wish was fulfilled. He was buried in Westminster Abbey; and over the place of his interment there is a monument by Roubilliac, consisting of his figure, in an erect posture, and holding a scroll, inscribed with the words "I know that my Redeemer liveth," and the notes to which these words are set in the *Messiah*.

The character of Handel, in all its great features, was exalted and amiable. Throughout his life he had a deep sense of religion. He used to express the great delight he felt in setting to music the most sublime passages of Holy Writ; and the habitual study of the Scriptures had constant influence on his sentiments and conduct. For the last two or three years of his life he regularly attended divine service in his parish church of St. George's, Hanover-square, where his looks and gestures indicated the fervour of his devotion. In his life he was pure and blameless; not possessed of strong passions (for his impetuosity of manner was not the result of passion), nor even of very warm affections; but yet friendly and benevolent. To this part of his character may be ascribed his life of celibacy; but to

a higher principle must be imputed his freedom from dishonourable connexions with the female sex.

His few foibles were not of a nature to sully the brightness of his character. The greatest of them certainly was his use of profane expressions, to which, notwithstanding the real piety of his character, he was unbecomingly addicted. For this, however, there was some excuse in the manners of the age, when such expressions were habitual even among the better classes of society. He liked to indulge in good living, but not to an injurious or degrading excess. He was rough and impetuous, but utterly free from malevolence or ill-nature.

His intellect was vigorous and well cultivated. He was acquainted with Latin, and a master of the Italian language, and understood English well enough to be sensible of the beauties of our poets. His knowledge of our language, indeed, is very apparent from the admirable manner in which the words of his oratorios, notwithstanding occasional errors of accent and prosody, are adapted to the music.

In his person, Handel was large and rather corpulent; his features were very handsome; and his countenance was placid, with an expression of mingled dignity and benevolence. He had a great deal of wit and humour; and, even in his fits of anger or impatience, his sallies of pleasantry, conveyed in his grotesque English, produced merriment rather than uneasiness. He wore an enormous white wig, flowing over his shoulders, which, when things were going well at the oratorio, had a certain vibratory motion, indicative of his satisfaction. At the rehearsals of his oratorios at Carlton-house, if the Prince and Princess were not punctual in entering the room he used to be violent; yet such was the

reverence with which these illustrious personages (to their honour) treated him, that they never took offence at his freedom; but the Prince, admitting that he had cause of complaint, has been heard to say, "Indeed it is cruel to keep these poor people," meaning the performers, "so long from their scholars and other concerns." If the maids of honour, or other female attendants, indulged their loquacious propensities during the rehearsal, our composer's rage was uncontrollable, and sometimes carried him to the length of swearing and calling names, even in the presence of royalty. Yet, at such times, the Princess of Wales, with her accustomed mildness, used to say to her attendants, "Hush, hush! Handel is in a passion!"

Notwithstanding his frequent and ruinous losses, and his liberality of character, Handel died possessed of twenty thousand pounds, which, with the exception of a thousand pounds to the fund for the support of decayed musicians, he bequeathed to his relations in Germany.

Handel was the greatest of musicians; and it is not more probable that the lustre of his name shall be dimmed by age, or impaired by successful rivalry, than that any such thing shall befal the names of Homer, Milton, or Michael Angelo. Since his day, indeed, music, in some respects, has been progressive. Melody has become more rythmical, flowing, and graceful; the powers of instruments have been enlarged, and numberless beautiful and striking effects have been obtained by successive discoveries in regard to their treatment and combination. Hence the music of the theatre and the chamber has gained greater freedom, variety, and richness; and hence the Italian operas of Handel have shared the fate of all the dramatic music of his day. They have sunk into oblivion, and for ever; for, were

their revival attempted, their beauties could not prevent them from appearing dry, constrained, and meagre, to modern ears; and the world could never return to those forms of theatrical composition which, in the progress of taste, have been necessarily abandoned. But the music of the church, the noblest branch of the art, has remained unchanged for generations, and will probably remain unchanged for generations to come. Founded on the great principles of harmony established by the ecclesiastical composers of the sixteenth and seventeenth centuries, it is constructed of materials over which time has small power; and the few ornaments which may be applied to it by the varying taste of different ages, can but slightly affect the aspect of its massive and colossal structure. Compared to this, accordingly, all other kinds of music appear to be fleeting and ephemeral. In every country, it is the oldest music that is extant; and, in our own, the walls of our cathedrals may still re-echo the sacred strains of Gibbons and Tallis, Purcell and Boyce, after all the profane music that has been produced, from their days to our own, shall have been swept away. It is on this foundation that Handel has built the stupendous chorusses of his oratorios. Their duration is independent of the mutability of taste or fashion. They make the same impression now as when they were heard for the first time, and will continue to act on the mind with undiminished power so long as the great principles of human nature shall remain unchanged. In regard to the *airs* of these great sacred works, such of them as are disfigured by long and stiff divisions, formal closes, and other marks of the antiquated taste of the time, are no longer heard with the pleasure they originally conferred; but it is the glory of Handel's genius, that in his moments of inspiration, he broke through the conven-

tional trammels which bound his contemporaries, and imagined those divine melodies which must for ever find their way to the heart. Handel's airs almost uniformly bear the impress of his mind; but some of them resemble a noble or beautiful figure clothed in the cumbrous costume of his day, while others, free from such trappings, display the perfect symmetry and grace of some exquisite remnant of Grecian art. If the chorusses in the *Messiah*, "For unto us a child is born," and the "Hallelujah," shall continue, from age to age, to produce awe and veneration, so shall the airs, "I know that my Redeemer liveth," "He shall feed his flock," and "He was despised and rejected," fill the mind with chastened joy, tenderness, and pity.

The parts of Handel's compositions which will form the most enduring monument to his memory, are those which are capable of producing their effects chiefly by means of the combined powers of human voices; for the more independent music is of the assistance of instruments, the less will it suffer from the influence of time. Changes are incessant in the structure and powers of instruments. Some drop out of use, and others are invented; while their infinite variety of combinations are constantly assuming new forms, in consequence of the boldness of genius and the caprices of taste. But the voice, in its chief features, is always the same. The most sublime harmony in existence is that which is so broad in its structure that it can be distinctly produced by a great body of voices. Of this description are the *Chorales*, which, in Germany, are composed by the greatest masters, and performed on the most solemn occasions. The greatest of Handel's chorusses are of this character. The different parts are either united in great and solid masses of sound, or responsive to each other in passages of fugue or imitation, which taken by

themselves are plain, simple, and distinct phrases of melody, and derive their effect from the manner in which they are combined and blended. Were each of these parts to be sung by so great a number of tuneable and powerful voices as would *fill* the church or other place of performance, no instrumental additions could increase the power of the harmony; and thus the only use of instruments is to create a volume of sound which could not otherwise be obtained. Accordingly, in these chorusses, the instruments are played in unison or in octaves with the different vocal parts; and the design of the composer, and the original structure of his harmony, are in nowise affected, whatever number or variety of instruments are used along with the voices, whether we have only those employed by Handel himself, or the riches of a modern orchestra. Provided, however, that the volume of sound is suited to the magnitude of the place, the more completely it is made up of voices the better; while, on the other hand, we often find that the grandeur of a chorus is impaired by the voices being smothered by an over proportion of instruments. This comparative independence of the aid of instruments must necessarily give to the sublime chorusses of Handel a longevity which will be denied to the modern compositions of this class, in which the vocal harmony is frequently less prominent than the florid instrumental symphony by which it is accompanied.

The oratorios of Handel, till within a recent period, were almost unknown in his own country. They are now, however, performed on a great scale, and under the direction of the first masters, in every part of Germany. In France, too, they are beginning to be well known. In Britain they now, we are convinced, receive a greater degree of attention than they have met

with at any former period; and they will be more and more extensively studied and performed as musical knowledge and taste shall diffuse themselves. Our error is, that we confine ourselves to a few of them, neglecting, in a great measure, the others; but this error is now so generally acknowledged, that its correction may with some confidence be expected. When we see some of these works, which are never heard in England, forming the chief features of the great annual festivals on the banks of the Rhine and the Danube, we ought to be ashamed of neglecting any of the compositions of the greatest musician the world ever saw, who devoted all the energies of his mighty mind to the service of our own country.

CHAPTER IX.

MUSIC IN ITALY DURING THE EIGHTEENTH CENTURY.—STEFFANI.—CLARI.—DURANTE.—MARCELLO.—PORPORA.—HASSE.—LEO.—VINCI.—FEO.—PERGOLESI.

THE beginning of the eighteenth century was the Augustan age of Italian music. The masters, of whose labours we have already spoken, had gradually shown that the great charm of the art consists in a flowing, rhythmical, and expressive *melody*, to which the combinations of harmony, however ingenious and elaborate, are merely accessories. From this period the refinement of melody became the chief object of attention among the Italian composers, while harmony became gradually less and less cultivated. For a time, however, and by the constellation of musicians who flourished towards the beginning of the century, the beauties of melody were heightened by all the resources of counterpoint; most of those great masters having devoted their talents to the church as well as the theatre and the chamber. But, by degrees, the profound and learned ecclesiastical style of the old musicians disappeared, and the solemn services of the church became almost as light and airy as the pieces for the theatre; an air in an oratorio or a mass differing in nothing but the words from an opera song. Still the Italians, during the eighteenth century, maintained their ground in dramatic music against the German school, which was rapidly advancing to its present pre-eminence.

We shall now give some account of the most distinguished among the composers who flourished in Italy about the beginning of the last century.

Agostino Steffani, born in 1650, was a composer of great excellence for the church, the theatre, and the chamber. He was appointed chapel-master at the court of Hanover by the Duke of Brunswick, father of George the First. He appears to have been a man of extraordinary endowments, for he was employed in important diplomatic affairs; and, for his conduct in the measure of creating the Duchy of Brunswick Luneburg into an electorate, he received a pension of 1500 rix-dollars per annum. He was also made Bishop of Spigna by Pope Innocent the Eleventh. In consequence of this elevation he resigned his office of chapel-master in favour of Handel, in 1708. In 1724 he was elected President of the Academy of Ancient Music in London, and died in 1730. His works consist of masses and other compositions for the church; several operas; with madrigals and other pieces for chamber performances. His duets for two voices, with an accompaniment for a bass, are remarkable for beauty of melody and ingenuity of contrivance.

Carlo Maria Clari was chapel-master of the Cathedral of Pistoia. His chamber duets and trios, published in 1720, are very similar in character to those of Steffani.

The composer of that age, whose writings have remained longest in general favour, was Francesco Durante. This admirable musician was born in 1693, and was long master of the Conservatorio (or Music-school) of St. Onophrio, at Naples. He numbered among his disciples almost the whole of the eminent men who supported the musical fame of Italy during the eighteenth century,—Pergolesi, Terradellas, Piccini, Traetta, Sacchini, Paesiello, and Guglielmi. His duets are to this day looked upon as perfect models in this species of composition, whether we regard the grace of

the melody, the admirable expression given to the words, or the consummate skill displayed in the modulations and in the combination of the parts. They are still considered, in France and Germany, as well as in Italy, as the most valuable studies for young composers. Sacchini, who used to teach them to his favourite scholars, seldom finished his lesson without kissing the book. An excellent edition of them was published some years ago at Paris, under the immediate superintendance of Cherubini, one of the most accomplished musicians now living.

Benedetto Marcello was born at Venice in 1686, of one of the noblest families of that republic. His musical compositions were very numerous, consisting of psalms, operas, madrigals, and songs. He was also a poet, and wrote several of the dramatic pieces which he set to music. His great work, still well known to musicians, is his *Psalms*. It is a paraphrase of the first fifty psalms, written by Ascanio Giustiniani, and set to music in one, two, and three vocal parts, by Marcello; published in 1724 and 1725. There is a fine English edition of this work, in eight folio volumes, which was set on foot by Mr. Avison, author of the *Essay on Musical Expression,* and accomplished by Mr. Garth of Durham, who adapted to the music words from our prose translation of the Psalms. Marcello's Psalms have received more and less than justice from different critics. While Avison's praise is somewhat exaggerated, Burney's censure is too severe. Burney ascribes the "over-praise" which Marcello received, partly, at least, to his nobility; but, however much this consideration may have operated during his life, it can hardly account for the elevated rank which has been assigned to him as a musician by the greatest writers on the art. It is enough to mention Padre Martini of Bologna, who, in

his celebrated *Saggio di Contrapunto* (Essay on Counterpoint), mentions Marcello as one of the greatest masters of the Venetian school. The work in question is certainly worthy of the author's reputation. It is full of beautiful and expressive melodies; the contexture of the vocal parts is admirable; and there is great boldness and variety in the modulations and harmonies. The music, however, is somewhat too light and dramatic: it is defective in the severe simplicity, and grave solemnity, which ought to characterize the ecclesiastical style. Marcello's *Psalms* have now become a rare book; but extracts are to be found in different collections of sacred music; and some movements of them are occasionally heard at concerts.

Among Marcello's literary productions, which are numerous, there is a satire, entitled *Teatro alla moda*, or, "An easy and certain method of composing and performing Italian Operas after the modern manner." It is amusing to observe how pointedly the sarcasms against the *modern* fashions of 1720, are applicable to the modes of our own day.

The satire is levelled against poets as well as composers. "The modern poet," says the author, "should completely abstain from reading the ancient writers, for this reason, that the ancient writers never read the moderns. Before entering upon his task he will take an exact note of the quantity and quality of the scenes which the manager is desirous of introducing into his drama. He will compose his poem verse by verse, without giving himself any trouble as to the action, in order that it may be impossible for the spectator to comprehend the plot, and that curiosity may thus be kept alive to the end of the piece. By the way, he will not forget to close the piece with a brilliant and magnificent scene, terminating in a grand chorus in honour of the

sun, the moon, or the manager. He will have recourse as frequently as possible to the dagger, to poison, to earthquakes, spectres, and incantations. All these expedients are admirable; they cost but little, and produce a prodigious effect on the public."

The satirist thus instructs the composer:—"The modern composer has no occasion for a knowledge of the rules of composition; practice, and a few general principles, will be quite sufficient. Nor has he any occasion for an acquaintance with poetry; he need not even be able to distinguish a long syllable from a short one. He will do well *not* to read the poem before setting it to music, for fear of over-loading his imagination and oppressing his genius. He will compose the music verse by verse, and will not fail to adjust to the words such airs as he has composed in the course of the year, even though the metre and the expression should be at perfect variance with his ideas. He will produce no airs but such as are accompanied by the whole orchestra; for, in order to compose in the modern taste, it is indispensable, above all things, to make plenty of noise. As to the singers, they should take care never to practise solfaing, for fear of falling into the old-fashioned custom of singing in tune and time; both which things are at absolute variance with the taste of the day. And not only will they change the *time* of the airs, but also the airs themselves, though their variations are in direct opposition to the bass and the whole of the instruments."

Any "*laudator temporis acti*" of our own day, wishing to expose the present vices of the musical stage, in regard to poetry, composition, and performance, would handle the subject exactly as Marcello did above a century ago. He would talk of the degradation of the musical drama by its conversion into a spectacle, *full of*

spectres and incantations; of the determination of the composers, above all things, *to make plenty of noise;* and of the unmeaning and vicious flourishes with which the airs are loaded by uneducated singers: and he would recal, with a sigh, the golden days when the Italian opera flourished in all its beauty and purity. And yet it was in those very golden days that Marcello's satire was written—in the days when Apostolo Zeno was in his zenith, and Metastasio was appearing on the horizon—when the music of the Italian stage was composed by Leo, Vinci, Porpora, Steffani, and Clari, and sung by Faustina, Cuzzoni, Caffarelli, and Farinelli. At a period, too, considerably later, but still at a time when the Italian school retained much of the excellence which it is now universally admitted to have lost, we find, in the correspondence of Metastasio*, the same complaints of the ignorance and bad taste of his contemporaries, and the same regretful looking back to past days, in which Marcello indulged before him, in which we indulge after him, and in which our posterity will indulge after us, so long as human nature shall remain what it is.

Marcello, notwithstanding his devotion to music and poetry, held important offices in the state, and was distinguished for his activity in the discharge of his public duties. He died at Brescia in 1739.

Nicolo Porpora was born at Naples in 1689. He received his musical education from Alessandro Scarlatti, by whose instructions he was rendered a consummate musician. He began his career at Vienna, where his merit was not at first appreciated, as he remained for some time in obscurity. M. Beyle, in his *Life of Haydn,* gives an amusing anecdote of Porpora at this period. "In the time of Charles the Sixth," says that writer,

* See Burney's *Life of Metastasio.*

"the celebrated Porpora lived at Vienna, poor and unemployed. His music did not please the imperial connoisseur, as being too full of *trills* and *mordenti*. Hasse wrote an oratorio for the emperor, who asked him for a second. He entreated his majesty to permit Porpora to compose it. The emperor at first refused, saying that he did not like that capering style; but, touched with Hasse's generosity, he at length complied with his request. Porpora, having received a hint from his friend, did not introduce a single trill in the whole oratorio. The emperor, surprised, continually repeated during the rehearsal,—'Tis quite a different thing,—there are no trills here!' But when they came to the fugue which concluded the sacred composition, he observed that the theme commenced with four trilled notes. Now every body knows, that in fugues the subject passes from one part to another, but does not change. When the emperor, who was privileged never to laugh, heard, in the full height of the fugue, this deluge of trills, which seemed like the music of crazy people in a palsy, he could no longer preserve his gravity, and laughed outright, perhaps for the first time in his life. In France, the land of jokes, this might have appeared out of place; but at Vienna it was the commencement of Porpora's fortune."

Porpora's first opera, *Ariana e Teseo*, performed at Vienna in 1717, laid the foundation of his reputation, which immediately extended throughout Europe. After a splendid course of success in Germany and Italy, he came to England in 1733, having been invited by a party of the nobility and gentry to conduct the Opera established by them in opposition to the party who patronised Handel. Notwithstanding, however, the support which he received from Handel's opponents, his own acknowledged ability, and the aid he received from

the unrivalled singing of Farinelli, he was unable to withstand his gigantic adversary; and, after maintaining the unequal contest for several years, he returned to Italy. He was for some time master of the *Incurabili* Conservatory at Venice. Afterwards we find him again at Vienna, old and indigent. In the year 1759, Haydn, yet an obscure young man struggling with poverty, got introduced into the family in which he resided, in order to obtain the benefit of his instructions. "Haydn," says the writer already quoted, "who cared for nobody but the old Neapolitan, employed all sorts of devices to get into his good graces, and to obtain his harmonic favours. Every day he rose early, brushed the old man's coat, cleaned his shoes, and combed out his antique periwig, though he was as sour as can well be imagined. Haydn at first obtained nothing but the courteous salutation of *fool* or *blockhead* when he entered his room in a morning. But the bear, finding that he was served gratuitously, and observing, at the same time, the rare qualities of his voluntary lackey, allowed himself to soften now and then, and gave him some good advice." In this way Haydn learned the Italian method of singing, and the art of accompaniment on the harpsichord. In the latter part of his life Porpora retired to Naples, where he died in poverty, in 1767, at the age of eighty-two.

Porpora is described as a man of considerable wit and humour, of which, indeed, his joke of the trilled fugue is a proof. A smart saying is recorded of him by his biographers. Visiting a monastery in Germany, the monks requested him to be present at the service, in order that he might hear the organist. "Well," said the prior afterwards, "what do you think of our organist?" "Why," answered Porpora, "he is a clever man." "And a good charitable man, too," interrupted

the prior; "his simplicity is really evangelical." "Oh," said Porpora, "as to his simplicity, I observed that; for his left hand knoweth not what his right hand doeth."

The compositions of Porpora consist of more than fifty operas, and many cantatas, which remained long in favour. "The cantatas of Porpora," says Burney, "have always been much esteemed, on account of the excellence of their recitatives, and the good taste and truly vocal style of the airs. Perhaps the art is much more indebted to this master, for having polished and refined recitative and measured air, than for enriching it by the fertility of his invention."

ADOLFO HASSE, though a German by birth, is generally classed among Italian composers. He was born at Bergedorf, near Hamburgh, in 1699. At the age of twenty-five he went to Naples, where he received instructions from Porpora and Alessandro Scarlatti. His genius began to be noticed at Naples in 1725; and, during his long life, he produced an immense number of works, both for the church and the theatre. In 1732 he married the celebrated Faustina, and resided at Dresden and Vienna till 1775, when he retired to Venice, the place of Faustina's nativity. Both husband and wife died in 1783: the former at the age of eighty-four; the latter at the age of ninety. Dr. Burney, who visited Hasse at Vienna, in 1772,* gives a very pleasing account of the veteran composer and his family. Hasse's dramatic works, like all those of his time, are forgotten; but his sacred compositions, many of which are still performed, justify the character given of him by Burney, who says that he was the most learned, natural, and elegant composer of his age. Some beautiful specimens of his style are to be found in Latrobe's Collection of Sacred Music.

* *State of Music in Germany*, vol. i.

Among the great Italian masters of the beginning of the eighteenth century may also be enumerated, Leonardo Leo, Francesco Feo, and Leonardo Vinci, all of whom belonged to the school of Naples, and distinguished themselves by their ecclesiastical as well as dramatic compositions. To these names must be added that of Nicolo Logroscino, a Neapolitan composer, who, though his works are now lost, deserves to be recorded as having given additional variety and effect to the music of the opera by the invention of those concerted pieces called *finales*.

The last of the composers who may be considered as belonging to this period, was Giovanni Battista Pergolesi, who was born in the neighbourhood of Naples, in 1704. He received the usual musical education of the time, but early showed a dislike to the intricacies of learned counterpoint, and a love of simple melody. After leaving the Conservatorio, or music-school, at which he had been placed, he received instructions from Vinci, in vocal composition. His first productions were comic operas, one of which, the *Serva Padrona*, was in great favour throughout Italy, for many years. In 1735 he was engaged to compose the music of Metastasio's *Olimpiade*, for Rome, and produced a work of exquisite beauty. But by some strange caprice on the part of the Roman public, it was very coldly received; while another opera, by Duni, an inferior composer, was applauded to the skies. Duni himself, who was a man of a candid and generous spirit, as well as a good musician, was ashamed of the treatment Pergolesi had received; and not only expressed his honest indignation in strong language, but exerted himself to promote the success of his rival's opera, though without effect; and Pergolesi, disappointed and mortified, returned to Naples. After some time, he turned his attention to sacred music, and was prevailed

upon to compose a mass and vespers for a festival at Rome. These productions were heard with enthusiasm, and their reception was some consolation for his former treatment in that city. Whether, however, from infirmity of constitution, or from the effect of that treatment on his sensitive mind, his health rapidly declined, and he soon fell into a confirmed consumption. He retired to a small house at Torre del Greco, on the sea-side, where he lingered for a short time, and expired at the age of thirty-three. It was while in this retreat, and on the verge of the grave, that he composed those works which have especially contributed to render his name immortal:—the cantata of *Orfeo e Euridice*, the *Salve Regina*, and above all, the *Stabat Mater*, that divine emanation of an afflicted and purified spirit.

The death of Pergolesi excited throughout Italy deep sorrow; a feeling which at Rome was mingled with unavailing regret for the injustice which had been done him. The *Olimpiade* was again brought out with the utmost magnificence, and received with enthusiasm by the same public, who, two short years before, had listened to it with a coldness which withered the young composer's hopes, and probably brought him to an untimely grave. This opera was first performed in England in 1742. It was received with much applause, and frequently repeated; but it was obliged to give way to the more powerful and energetic music, afterwards composed for the same drama, by Jomelli.

Pergolesi's sacred music is distinguished by the natural and expressive strain of its melody, and the simplicity of its construction. Every thing in it has the appearance of the utmost ease, and yet it is that sort of ease which is the perfection of art, and is attained only by the highest genius. If the heavenly *Stabat Mater* has a fault, it is, perhaps, a certain degree of monotony,

arising from the unvarying uniformity of the sentiment which pervades it. But this objection (if it is one,) belongs properly to the poetry, the expression of which is faithfully echoed by the music. Many beautiful pieces of Pergolesi's are found in modern collections, particularly that of Latrobe; and some of them are frequently heard at our performances of sacred music. If the opinion be correct, that musical elaboration has reached its height, and that there is a tendency to return to the simplicity of former times, one consequence of this tendency will be a revival of the popularity of Pergolesi.

CHAPTER X.

MUSIC IN ITALY DURING THE EIGHTEENTH CENTURY, CONTINUED.—GALUPPI.—JOMELLI.—PICCINI.—SACCHINI.—PAESIELLO.—CIMAROSA.

THE composers of whom some account has now been given, were employed, nearly contemporaneously, in advancing the state of Italian music, towards the beginning of the last century. They were followed by another generation, whose labours were likewise nearly contemporaneous, among whom were Galuppi, Jomelli, Piccini, Sacchini, Guglielmi, Traetta, Terradellas, and others; and these, again, were succeeded by a third generation, which is distinguished by possessing the names of Paesiello and Cimarosa.

BALDESSARO GALUPPI was born in the year 1701, in the little island of Burano, near Venice, whence he has been distinguished by the name of *Buranello*. His two first operas were produced in 1722; and, during his life, which closed in 1785, he was a very fertile composer for the church, the theatre, and the chamber. Dr. Burney visited him at Venice in 1770, when he was as full of fire and genius as ever; "and he seems," adds the historian, "to have constantly kept pace with all the improvements and refinements of the times, and to have been as modern in his dramatic music, to the last year of his life, as ever." Some idea of this composer's style may be formed from the charming air, "How blest the maid," in the opera of *Love in a Village*, an air, which, notwithstanding its great simplicity, is to the performer the most trying song in the piece. It must be sung after the manner of the old Italian school; the notes must be "with linked sweetness long drawn out," and the embellishments must be at once rich, chaste, and

graceful. Hence, while we have sometimes heard this air received with a tumult of delight when given by a truly great singer, we have frequently observed it to pass unnoticed when sung by vocalists who, though possessed of voice and execution sufficient to win applause in a difficult bravura, have never been taught to achieve the still greater difficulty of singing a simple Italian melody.

The name of NICOLO JOMELLI is one of the most illustrious in musical history. This great man was born in 1714, at Aversa, a town near Naples, in which city he received his musical education under Leo and Durante. At three-and-twenty, he produced his first opera, *L'Errore Amoroso;* and, the following year, his *Odoardo.* By these works he gained so high a reputation, that he was invited to Rome and Bologna, which latter city he visited in 1741. On his arrival he waited on Padre Martini, and, without making himself known, begged to be admitted among the pupils of the venerable master. Martini gave him, as an exercise, the subject of a fugue; but he no sooner observed the manner in which his new pupil was working upon it than he exclaimed, "You are making game of me,—who are you? It is I that ought to be the scholar!" Jomelli, however, afterwards admitted that he had learned a great deal from this great contrapuntist. In 1749 he was at Rome, where, notwithstanding the favour he had previously enjoyed, he seems to have given some umbrage to the public, which displayed itself so violently on the first night of his *Armida,* that he was obliged to make his escape from the theatre in the middle of the performance, and to leave Rome the same night. The feeling, however, was transient; for, within two years afterwards he returned, and was appointed chapel-master of St. Peter's. In the interval he had resided

at Vienna, where his acquaintance with Metastasio commenced, and soon ripened into a friendship which ended only with Jomelli's life. He became the great poet's favourite composer, and set a number of his best operas. In Metastasio's letters, from this period, the character and genius of Jomelli are frequently mentioned in language of affectionate esteem and admiration*. In a letter from Metastasio to his friend and principal correspondent, Farinelli, written in 1749, the poet says, "Jomelli is about thirty-five years of age, of a spherical figure, pacific disposition, with an engaging countenance, most pleasing manners, and excellent morals. He has surprised me. I have found in him all the harmony of Hasse, with all the grace, expression, and invention of Vinci. If ever you should see him, you will be attached to him, as he is certainly the most amiable *gourmand* that ever existed."

Jomelli was soon induced to quit Rome, by an invitation from the Duke of Wurtemburg to settle at his court. He resided at Stutgard for nearly twenty years, during which time he produced a prodigious number of works for the church as well as the theatre. This long sojourn in Germany led him to make a considerable alteration in his style, and to adopt fuller harmonies and more elaborate vocal and instrumental combinations. This change, however, though it rendered his music agreeable to German ears, was by no means approved of by his own countrymen. Metastasio, whose long residence at Vienna appears, from many passages in his letters, to have had no effect in inspiring him with German opinions, remonstrated with Jomelli on the subject, in a letter written to him in 1765. "Ah, my dear Jomelli,"

* These Letters, many of which are given in Burney's *Life of Metastasio*, besides being delightful in other respects, are full of excellent poetical and musical criticism.

says the poet, "do not adandon a faculty in which you have not, nor ever will have, a rival. In masterly airs there may be composers, perhaps, who by means of pains and labour will approach you; but in finding the road to the hearts of others, their own must be formed of fibres as delicate and sensitive as yours. It is true that, in writing in this new style, you cannot help sometimes expressing the passions in the way which your own happy temperament suggests. But as you are obliged, in order to support your learned idea, too frequently to interrupt the voice, the impressions already made on the mind of the hearer are effaced; and for the reputation of a great master, you neglect that of an amiable and most powerful musician." This language conveys, with great precision, an opinion frequently expressed with regard to the present German composers; of several of the greatest of whom it is said, with some justice, that though their native genius enables them to write with energy and expression, yet they are too often obliged, in order to support their learned ideas, to interrupt the voice, and thus weaken or even efface the impression which it has already made. Nobody, however, will, now-a-days, concur in the justice of this censure, as applied to the music of Jomelli, which is only rendered the more satisfactory to modern ears for the very fault imputed to it by his countrymen in his own day.

Jomelli's adoption of the German style was disastrous to him after his return to Italy. His *Armida*, one of his most exquisite works, which he produced at Naples, in 1769, was successful; but his *Demofoonte*, in 1770 was coldly received; and his *Ifigenia in Aulide*, in 1771, experienced a total failure. This shock brought on a fit of apoplexy, from which the unfortunate composer never entirely recovered. A very short time before his death he composed his sublime and beautiful *Miserere*, the

words of which are Mattei's Italian version of the fifty-first psalm; a work to this day held in the highest admiration, and sufficient of itself to render his name immortal. He expired on the 28th of August, 1774, and received a public funeral of the most magnificent description.

Jomelli's unfortunate failure to please his countrymen at the end of his long and glorious career, has been made the subject of some excellent remarks by Dr. Burney. "On his return to Italy," he says, "Jomelli tried to thin and simplify his dramatic music, which, however, was still so much too operose for Italian ears, that in 1770, on my asking a Neapolitan how he liked the opera of *Demofoonte*, he cried out with vehemence, 'E scelerata, Signore!' Climate seems to operate so much on music, however its influence may be disputed in manners and government, that what is admired in one country is detested in another. In cold climates, *labour* is necessary to circulation; in hot, *ease* is the grand desideratum. This principle is carried to such excess in Italy, that whatever gives the hearer of music the least trouble to disentangle is Gothic, pedantic, and *scelerata*. As to difficulties of execution *in a single part*, the composers and performers may spin their brains and burst their blood-vessels, and welcome, provided the texture of the parts is clear and simple. The Gothic inventions, as they call them, of fugues, canons, and laboured counterpoint of the sixteenth century, they are willing to resign to the Flemings, who first brought them into Italy; but of which all the natives, except a few obstinate pedants, struggled to divest their music, particularly that for the stage, during the last century. I entirely agree with Martial, that '*turpe est difficiles habere nugas*;' but that the art is to be enervated to the level of ignorance, idleness, and caprice, I deny. It is the *excess*

of learning or facility, that is truly reprehensible by good taste and sound judgment; and *difficult* and *easy* are relative terms, which they only can define. To lovers of music, who have heard much in various styles, little is new; as to others who have heard but little, all is new. The former want research and new effects, which, to the latter, old music can furnish. Palates accustomed to plain food find *ragoûts* and *morceaux friands* too highly seasoned; while to those who have long been pampered with dainties, simplicity is insipid. How then is a composer or a performer to please a mixed audience, but by avoiding too much complacence to the exclusive taste of either the learned or the ignorant, the supercilious or the simple?"

Nicolo Piccini was born at Bari, near Naples, in 1728. Showing an extraordinary love for music at a very early age, he was placed in the Conservatory of Santo Onophrio, at Naples, then under the superintendence of the celebrated Leo, and afterwards under that of Durante. After having gained considerable reputation by the composition of several operas, he brought out at Rome, in 1760, his master-piece, *La Buona Figliuola*, which was received with the most extravagant enthusiasm all over Italy. It was performed at every theatre, even the very smallest: the fashions of the day bore its name; shops and taverns took it as their sign; and its airs were sung and played by all sorts of people. Its popularity extended to France, Germany, and England, where it was long performed, both in its original shape, and in the languages of those countries. It owed its success not only to the excellence of the music, but of the drama, which is by Goldoni. In the music, Piccini has approached nearly to the operatic form of the present day. Each act terminates with a concerted piece of considerable length, and containing a variety of

movements, during which the action of the piece is carried rapidly on, in the same manner, but not to the same extent, as in the operas of Mozart and Rossini. Piccini's next opera was the *Olimpiade* of Metastasio, which also had the most triumphant success. In this piece he effected a happy innovation, by breaking through the rule which made it necessary for every song to end with a "*da capo*," or a return to the first movement. Piccini adopted the form of a slow movement, succeeded by a quick one, which became more and more rapid and impassioned to the very close, and terminated without any return to the original movement. Our modern composers do not observe the conventional rules of the older Italian school, either in regard to the arrangement or form of the different airs or pieces in an opera, but are governed by what they consider to be the best manner of producing effect and expressing the passions. Still, however, the form introduced by Piccini occurs much more frequently than any other; a proof that it is founded on sound dramatic principles.

After Piccini had been, for more than twenty years, the idol of Italy, during which time, as we are told by his biographer, M. Ginguéné, he had written a hundred and thirty-four operas, besides an immense number of oratorios, masses, cantatas, &c., he received an invitation to visit Paris, in order to compose for the French stage. He arrived at Paris in 1776. The works which he produced there, the memorable feud between his partisans and those of Gluck, and the effects of their writings on the national taste, belong to the history of French music. Piccini remained at Paris till the breaking out of the revolution, when he returned to Italy, after losing the greater part of his property. He arrived in Naples at the close of 1791, and was received with the utmost kindness by the king, who granted him a pension.

But his prospects of comfort in his declining years were marred by his own conduct. "Having," says M. Ginguéné, "during the latter years of his residence at Paris, caught a portion of the revolutionary spirit of the times, he had the imprudence, to call it by no harsher name, to profess those opinions loudly in the heart of Naples, and in the very ear of his sovereign, his patron and friend. The consequence was, that he drew down upon himself misfortunes and persecution; and, being proscribed and placed under the surveillance of the police, he was obliged to remain above four years shut up in his house, abandoned by his friends, and a prey to want and distress. During this time he found some consolation in setting several of the Psalms, in the admirable translation of his countryman, Saverio Mattei. These, at the same time, proved the means of his subsistence, being disposed of to different churches and monasteries, where the original scores are still preserved." In this unhappy situation he remained till 1798, when he found means to return to France, where, though he was received with honour and apparent enthusiam, his just claims to solid marks of gratitude were resisted by the spirit of cabal, and his despondency, on account of the precarious state of his family, brought on an attack of paralysis. He recovered, however, from this affliction, and at last, in 1800, was appointed inspector of the Conservatory. But it was too late,—his frame was exhausted with disappointment and anxiety, and he expired on the 7th of May, 1800, at the age of seventy-two, leaving a widow and six children. His widow received from the government a pension of two thousand five hundred francs, about one hundred pounds sterling.

Antonio Sacchini was born at Naples in 1735. After having studied for several years under Durante, he betook himself to dramatic composition, and acquired

great reputation by the numerous pieces which he wrote for the different theatres in Italy. In 1772 he came to England, where he resided for many years, during which time he composed several pieces for the King's Theatre, which were performed with great success. His want of economy involved him in such difficulties, that he at length found it necessary to leave this country. In 1784 he went to Paris, (where he had previously resided for a short time,) and died there in 1786. During his residence in Paris, he composed several operas for the French stage, which gained great popularity, and contributed to the revolution in the state of music in that country, which the labours of foreign artists were then bringing about. Sacchini, though, while in England, he wrote entirely for the Italian stage, did a great deal to increase our taste for Italian melody; for his airs were so remarkable for their grace and simplicity, that some of them were introduced into our most popular operas, and are still known to the public in their English dress.

In concluding this sketch of the state of Italian music during the last century, we have now to notice two composers who stand in a different situation from those hitherto mentioned. Having continued to compose for the Italian stage down to a comparatively recent period, their works gradually assumed a more modern shape than those of any of the above composers; and some of their latest productions still hold a distinguished place in every Italian theatre in Europe. These masters are Paesiello and Cimarosa.

Giovanni Paesiello was born at Tarento in 1741, and educated in the Conservatory of St. Onophrio, at Naples, under Durante. After acquiring great reputation in Italy, by a number of dramatic works, he went to Russia in 1776, and entered into the service of the

Empress Catherine the Second, in which situation he continued for nine years. He then returned to Naples, where he remained till he was invited to Paris by the First Consul of France. At Paris several valuable appointments were offered him, but he declined them all except that of director of the chapel, for which he composed many pieces of sacred music. After residing between two and three years in France, he returned to Naples, where he died in 1816, full of years and honours.

Among the pieces of this composer which are still popular, we may mention *La Molinara*, *La Frascatana*, in which Madame Catalani, when she first came to England, enchanted the public by her graceful playfulness,—and *La Pazza per Amore*, in which Madame Pasta performs the character of *Nina* with such exquisite pathos. His *Barbiere di Seviglia* enjoyed unbounded popularity till it was superseded by the more brilliant work of Rossini. Many of Paesiello's airs have been introduced, with happy effect, into English operas. His style is remarkable for its extreme simplicity. His airs seem to be the natural and unpremediated effusions of feeling, and in his accompaniments, though the notes are very few, yet every note is full of meaning.

Domenico Cimarosa was born at Naples in 1754. He studied music at the Conservatory of Loretto, under Fenaroli, a pupil of Durante. His reputation as a dramatic composer spread with great rapidity, and was supported by a succession of works, which he continued to produce down to the period of his death, which took place at Venice in 1801, when he had completed his forty-sixth year. His master-piece, *Il Matrimonio Segreto*, was brought out at Vienna in 1792, and received with an admiration which remains unabated even at this day. The emperor, who was present at the first representation

of this opera, was so transported with it, that he invited the whole performers to a banquet, and sent them back the same evening to the theatre, where they played it a second time.

When Naples was possessed by the French, Cimarosa imbibed the revolutionary spirit of the time, and made himself so conspicuous for his political opinions, that he was thrown into prison, and it is said that his death was occasioned by the severity of the treatment he received. On his liberation in 1800, he went to Venice, where he brought out his opera *L'imprudente Fortunata*; and had composed an act of another piece, *L'Artemisia*, when his progress was arrested by death: it was completed by some other composer, and brought on the stage at Venice; but the audience would not allow the performance to finish, and the curtain fell in the middle of the second act.

Cimarosa was a man of highly cultivated mind, and an amiable disposition. His reply to a painter, who wished to pay him a compliment by saying that he was superior to Mozart, exhibited wit as well as modesty;—"I superior to Mozart, Sir!—what would you say to any man who should tell you that you were superior to Raphael?"

Cimarosa's music is remarkable for the charms of its melody, which, though less varied, and less indebted to the resources of modulation than that of Mozart, and less showy and *piquante* than that of Rossini, is unrivalled for the openness and flow of its long and exquisitely rounded periods. He possesses little of the melancholy which tinges Mozart's music even when it is meant to be gay; but he is able to express Italian passion in all its ardour; and, in his comic style, there is a quietness and delicacy which Rossini, with all his eccentricity and humour, has not attained. His concerted pieces are

not so full of bustle and business as those of Rossini, but yet very dramatic, and admirably constructed. In the richness and fulness of his accompaniments, and in the delicate management of the different instruments, he excels any Italian writer of his time, though, in these respects, he is far surpassed by Mozart. The operose character of Mozart's accompaniments was long made an objection to his dramatic music. The Emperor Napoleon once inquired of the celebrated Gretry, what was the difference between Mozart and Cimarosa. "Sire," replied Gretry, "Cimarosa places the statue on the stage, and the pedestal in the orchestra; while Mozart puts the statue in the orchestra and the pedestal on the stage." This oft-repeated witticism only shows that Gretry partook of the general ignorance of the character of Mozart's music. To this day it is disliked by the singers of the Italian school, who find that the fulness of the accompaniments restricts the use of florid embellishment, while their richness and beauty attract a portion of the attention which is claimed exclusively by the vocalist. But Mozart is the Titian of music; and the noble and graceful forms which he places upon the stage, are put in stronger and bolder relief by the glowing and delicately blended tints, and the powerful lights and shadows thrown over them by his orchestra. If, however, Cimarosa's pencil was dipped in fainter colours than that of Mozart, it was because his palette was not so richly spread as that of the German artist. The Italian composers were only beginning to discover those combinations of instruments which had long been familiar in Germany; and many of these discoveries were made by Cimarosa himself, who surpassed all his predecessors and contemporaries in the variety of his orchestral effects. The *Matrimonio Segreto* still holds a distinguished place on the stage. It is a light and elegant

drama, founded on our comedy of "The Clandestine Marriage," and, when well performed, is one of the most delightful entertainments that can be imagined. Cimarosa's greatest serious opera is *Gli Orazi e Curiaci*, which is still frequently performed on the Continent, though not lately in England.

CHAPTER XI.

MUSIC IN GERMANY IN THE EIGHTEENTH CENTURY.—MATTHESON.—THE FAMILY OF BACH.—GRAUN.—F. AND G BENDA.—STAMITZ.—VANHALL.—FREDERICK THE SECOND.—GLUCK.

AMONG the German musicians of the eighteenth century—and, indeed, among the musicians of every age and country—the highest place is due to HANDEL. But, as this illustrious composer came to England at the age of twenty-six, and spent the remainder of his long and active life in this country, his name belongs to the history of English music; and we have, therefore, had occasion to speak of his life and works in a previous chapter.

JOHANN MATTHESON, the friend and rival of Handel in his early days, was born at Hamburgh in 1681. He was a profound musician, and enjoyed a high reputation in his day; but his works are now entirely forgotten. He died in 1764. He appears to have been deeply tinged with the pedantry of his age; and his compositions are said to have been filled with those conceits, then so common, of which music has been cleared by the progress of taste. We are told by his biographers, that, late in life, in setting, as part of his own funeral anthem, the third verse of the fourth chapter of Revelations, "And there was a rainbow round about the throne," he contrived, in a very full score, to make every part form an arch, by a gradual ascent and descent of the notes on paper; which appearance, to the *eyes* of the performers, he seems to have thought, would convey the idea of a rainbow to the *ears* of the congregation. It is curious to observe how difficult it is for the greatest

judgment and taste to withstand the influence of authority and example. Even Handel himself, accustomed to see such absurdities in the great models of his day, could not help sometimes imitating them; and a few conceits, hardly less puerile than the above, are to be found in his most sublime productions.

JOHN SEBASTIAN BACH was born at Eisenach, in 1685. When he was about ten years old, his father died, and he was left to the care of his elder brother, who was an organist, and from whom he received his first instructions in music. But he outran the pace at which his brother wished to proceed; and finding the lessons laid before him too easy, he used to importune his brother to furnish him with pieces of greater difficulty. He had observed that his brother had a book containing pieces for the clavichord by the most celebrated composers of the day, and earnestly begged permission to make use of it, which was constantly refused. At last, he found means to get possession of it secretly. It was kept in a cupboard which had a door of lattice-work, through the interstices of which he could pass his little hand, and, by rolling it up, could withdraw and replace it. He set about copying it by night; and, having no candle, he was obliged to work by moonlight. He took six months to finish his laborious task; but, just as he had completed his copy, his brother found it out, and cruelly took it from him; and it was not till his brother's death, which took place some time afterwards, that he recovered his treasure. He gained a livelihood for some time by singing in a choir at Luneburg, and contrived at the same time to study the organ with great assiduity. At the age of eighteen, he obtained the situation of court musician at Weimar. As his reputation extended, he obtained, in succession, different situations of increased importance, till, in 1723, he was appointed director of

music at Leipsic, where he remained till his death, which took place in 1750, in the sixty-sixth year of his age.

Sebastian Bach was a voluminous composer. His works for the church are of the highest excellence. His oratorios, in particular, though too little known in this country, are justly looked upon by the best continental critics, as superior to those of every other composer except Handel. His chorusses are indescribably grand and magnificent; and his airs full of expression. But all is grave and elevated, and calculated to inspire deep religious feeling. This is the pure ecclesiastical style, unmingled with the light and florid graces of the theatre. It is by blending two incongruous styles, that the sacred music of the more modern schools both in Italy and Germany has lost its religious character. Even in the masses of Haydn and Mozart, movements constantly occur, so airy, and so much in the theatrical style, that they would require only a change of words to be perfectly suited to a comic opera. These levities, indeed, are mixed with graver matter, but this only gives a motley character to the music; and these "*seria mista jocis*" are not fitted to generate and sustain that uniform solemnity of mind which should pervade a religious audience. As to the modern compositions which are called oratorios, they often exhibit a similar disregard of the true ecclesiastical style; and, even in the best and greatest of them, we find the most magnificent choral fugues mingled with the light strains of the theatre and the chamber. On this account, some high musical authorities do not place these compositions in the class of Oratorios. "In the Cantata," says Choron, "the Germans have some extremely beautiful works; at the head of which we may name the Cantatas of the *Creation* and *Seasons*, by Haydn, which are by some erroneously called Oratorios." The *Mount of Olives*, by Beethoven,

is of a similar description. Some parts of this beautiful work, indeed, are so essentially dramatic, that it is only by means of theatrical action that their effect could be clearly made out. Of this nature is the scene in which the Roman soldiers are represented as searching for and seizing our Saviour; where a gloomy military march is blended with the fierce cries of the soldiers, and the wailing of the disciples: and, indeed, throughout the whole piece, few of the movements are written in the style which belongs to the oratorio.

Notwithstanding the exquisite beauties of these modern works, there can be no doubt that the theatrical lightness of many parts of them has made the great and solemn oratorios of the older masters appear comparatively dry and heavy. The unapproachable grandeur of the *Messiah* secures it from oblivion or mutilation. But, of the other oratorios of Handel, some are wholly laid aside, and fragments of the rest contribute to make up those incongruous jumbles, called "Selections," of which our performances of sacred music generally consist. In Germany, however, the case is different. At the great festivals which take place in that country, the oratorios of Sebastian Bach, Graun, and other composers of the old school, are constantly heard, and oratorios of Handel are performed entire, of which only a few scraps are now produced in England. The pure ecclesiastical style ought to be kept separate and distinct from every other. The music which we hear in our churches ought to resemble those holy edifices themselves, in massive simplicity of proportions, and solemnity of character. It ought to be free from the florid graces of the opera, in the same manner as the walls in which it is heard, ought to exhibit none of the gilded ornaments of the theatre. When we now enter our churches on those occasions when the music of the church can be invested

with the greatest majesty, we go in the expectation of being gratified with light airs and dramatic effects. But, were we not led, by a vicious practice, to expect such things, the want of them would not disappoint us. It is by a reform in this respect,—by performing all the oratorios of Handel, and by introducing, in an English dress, the sublime works of Sebastian Bach and of his countrymen who have worthily followed in his footsteps,—that the general taste for ecclesiastical music in this country would be purified and exalted. The greatest German composers of sacred music, at the present day, are returning to the severe and lofty style of the old school, of which the chief models are found in the works of Handel and Sebastian Bach.

The compositions of Sebastian Bach for the organ and harpsichord, on which instruments he was a performer of the highest class, are very numerous. His fugues are well known in this country, and their study is indispensable to the formation of a good performer on the organ and pianoforte.

Sebastian Bach was twice married, and had *twenty* children. Four of his sons were distinguished musicians. Carl Philip Emanuel Bach, his second son, born in 1714, was for many years director of music at Hamburgh, where he died in 1788. The reputation of Emanuel Bach is little inferior to that of his illustrious father. His music for the church is still highly esteemed and frequently performed in Germany. His compositions for the harpsichord, till the appearance of those of Haydn, were quite unrivalled. They were marked by a vocal flow of melody, and a boldness of harmony and modulation, previously unexampled in music of this nature. Haydn evidently formed his style on that of Emanuel Bach: one cannot hear, for the first time, a harpsichord piece of Bach's, without imagining

it to be one of the early compositions of Haydn. Bach was a learned and profound musician, but despised the pedantry of the art; and, both by precept and example, contributed to emancipate music from many of its Gothic trammels. In a conversation with Dr. Burney*, in 1772, "he spoke irreverently of *canons*, which he said were dry and despicable pieces of pedantry, that any one might compose who would sacrifice his time to them; but it was ever a certain proof to him of a total want of genius in any one that was fond of such wretched studies and unmeaning productions." This remark, coming from such a quarter, is well worth the consideration of those musical students who still devote themselves to this laborious trifling. The very few canons, and those of the simplest kind, which are found in the works of the great composers, by no means militate against its soundness.

JOHN CHRISTIAN BACH, another son of Sebastian, resided chiefly in London, where he died in 1782. He was a very popular composer of operas, songs, and pieces for the harpsichord. Sebastian's other sons, Wilhelm Friedemann, and John Christopher, were both eminent, the one as an organist, and the other as a composer and performer on the harpsichord.

The most celebrated contemporary of Sebastian Bach was CARL HEINRICH GRAUN, whom Burney calls "the idol of the Berlin School." He was born in Saxony in 1701, and educated at Dresden. He entered into the service of Frederick the Second (then Prince of Prussia) in 1735, and resided at Berlin till his death, in 1759. He composed many oratorios and other pieces for the church, which are, perhaps, better known in England, than any other foreign sacred music of that period. Of

* *State of Music in Germany*, vol. ii., p. 252.

his celebrated oratorio, *Der Tod Jesu*, (The Death of Jesus), some portions are inserted in Latrobe's well-known selection of sacred music; and some of his pieces are given in Dr. Crotch's specimens. Detached movements from this composer's oratorios are performed at our festivals; but *The Death of Jesus* ought to be brought, in its entire shape, before the British public.

The two brothers, FRANCIS and GEORGE BENDA, also belong to this period. Francis Benda was for many years concert-master to the king of Prussia, and died at Berlin, in 1786. He was at first a singer; but, losing his voice, betook himself to the study of the violin, and became the founder of the German School of violin-playing. His style was eminently original. "It is not," says Burney, "that of Tartini, Somis, Veracini, nor that of the head of any one school, or musical seat, of which I have the least knowledge; it is *his own*, and formed by that model which should be ever studied by all instrumental performers, *good singing*."

George Benda, who was, for many years in the service of the court of Gotha, was a masterly composer for the harpsichord, in the style of Emanuel Bach, and the author of much dramatic music which was highly esteemed.

About the middle of the eighteenth century began those improvements in the composition of orchestral instrumental music which laid the foundation for the present unrivalled school of Germany. Hitherto the music of this description had consisted chiefly of the concerto, in which there was a leading part for a single violin, accompanied by the band, in four parts of stringed instruments only. Francis Benda and J. STAMITZ added several wind instruments to the band, and thus formed the rudiments of the modern symphony. This species of composition was further improved by VANHALL,

a Viennese musician, of whom Burney, in his German Tour, gives an interesting account. He was then a young man of a flighty and eccentric character, and living so obscurely that the doctor could hardly find out the garret which he inhabited. He afterwards, however, acquired the utmost popularity; and his symphonies, quartetts, and other instrumental pieces, were in great vogue all over Europe, till they were superseded by those of Haydn. Within our memory the music of Vanhall was in constant use at our theatres, concerts, and musical parties.

Frederick the Second, King of Prussia, deserves a place in the musical, as well as the political, history of the eighteenth century; for he not only patronised music, but was himself a proficient in the art. His establishment included several of the greatest musicians of the time; and he was a masterly performer on the flute, and a composer for that instrument. When Dr. Burney visited Berlin in 1772, the king was in the height of his musical pursuits, respecting which we shall quote some of the most curious of Burney's details*.

"The king being at the whole expense of the opera, the entrance is *gratis;* so that any one who is decently dressed may have admission into the pit. The performance begins at six o'clock; the king, with the princes, and his attendants, are placed in the pit, close to the orchestra; the queen, the princesses, and other ladies of distinction, sit in the front boxes. Her Majesty is saluted at her entrance into the theatre and at her departure thence, by two bands of trumpets and kettle-drums, placed on each side of the house, in the upper row of boxes. The king always stands behind the

* *Present State of Music in Germany*, vol. ii.

Maestro di Capella, in sight of the score, which he frequently looks at; and, indeed, performs the part of director-general here, as much as of generalissimo in the field."

Our tourist was admitted to the king's evening concert, at the palace of Sans Souci. "I was carried thither between five and six o'clock in the evening, by an officer of the household, a privileged person; otherwise it would have been impossible for a stranger like myself to gain admission into a palace where the king resides; and even with my well-known guide I underwent a severe examination, not only at going out of the gates of Potsdam, but at every door of the palace. I was carried to one of the interior apartments of the palace, in which the gentlemen of the king's band were waiting for his commands. This apartment was contiguous to the concert-room, where I could distinctly hear his Majesty practising *solfeggi* on the flute, and exercising himself in difficult passages, previous to his calling in the band. Here I met with M. Benda, who was so obliging as to introduce me to M. Quantz.

"The figure of this veteran musician is of an uncommon size;—

> The son of Hercules he justly seems,
> By his broad shoulders and gigantic limbs;

and he appears to enjoy an uncommon portion of health and vigour for a person arrived at his seventy-sixth year. We soon began a musical conversation. He told me that his Majesty and scholar played no other concertos than those which he had expressly composed for his use, which amounted to three hundred, and these he performed in rotation. This exclusive attachment to the productions of his old master may appear somewhat contracted; however it implies a constancy of dis-

position but rarely to be found among princes. The compositions of the two Grauns and of Quantz, have been in favour with his Prussian Majesty more than forty years; and if it be true, as many assert, that music has declined and degenerated since that time, in which the Scarlattis, Vincis, Leos, Pergolesis, and Porporas flourished, as well as the greatest singers that modern times have known, it is an indication of a sound judgment, and of great discernment in his Majesty, to adhere thus firmly to the productions of a period which may be called the Augustan age of music. To stem the torrent of caprice and fashion with such unshaken constancy, is possessing a kind of *stet sol,* by which Apollo and his sons are prevented from running riot, or changing from good to bad, and from bad to worse.

" These reflections, which occurred to me while I was conversing with M. Quantz, were interrupted by the arrival of a messenger from the king, commanding the gentlemen of his band to attend him in the next room.

" The concert began by a German flute concerto, in which his Majesty executed the solo parts with great precision. His *embouchure* was clear and even, and his taste pure and simple. I was much pleased and even surprised with the neatness of his execution in the *allegros,* as well as by his expression and feeling in the *adagio.* In short, his performance surpassed, in many particulars, anything I had ever heard among *dilettanti,* or even professors. His Majesty played three long and difficult concertos successively, and all with equal perfection.

" It must be owned, that many of the passages in these pieces of M. Quantz are now become old and common. But this does not prove their deficiency in novelty when they were first composed, as some of them

have been made more than forty years; and though M. Quantz has not been permitted to publish them, as they were originally composed for his Majesty, and have ever been appropriated solely to his use, yet, in a series of years, other composers have hit upon the same thoughts. It is with music as with delicate wines, which not only become flat and insipid when exposed to the air, but are injured by time, however well kept.

"M. Quantz bore no other part in the performance of the concertos of to-night than to give the time with the motion of his hand at the beginning of each movement, except now and then to cry out, *bravo!* to his royal scholar at the end of the solo parts and closes; which seems to be a privilege allowed to no other musician of the band. The cadences which his Majesty made were good, but very long and studied. It is easy to discover that these concertos were composed at a time when he did not so frequently require an opportunity of breathing as at present; for in some of the divisions, which were very long and difficult, as well as in the closes, he was obliged to take his breath, contrary to rule, before the passages were finished.

"After these concertos were played, the concert of the night ended, and I returned to Potsdam; but not without undergoing the same interrogatories from all the sentinels, as I had before done in my way to Sans Souci.

"Besides the three hundred concertos which his Majesty plays in turn, he has nearly as many solos which he performs in the like rotation. Upwards of a hundred of these have been composed by himself; the rest by M. Quantz."

In another place Dr. Burney says,—"The music of this country is more truly German than that of any other part of the empire; for though there are con-

stantly Italian operas here in carnival time, his Prussian Majesty will suffer none to be performed but those of Graun, Agricola, and Hasse, and, of this last and best, but very few; and, in the opera-house, as in the field, his Majesty is such a rigid disciplinarian, that if a mistake is made in a single movement or evolution, he immediately marks and rebukes the offender: and, if any of his Italian troops dare to deviate from strict discipline, by adding, altering, or diminishing a single passage in the parts they have to perform, an order is sent, *de par le roi*, for them to adhere strictly to the notes written by the composer, at their peril. This, when compositions are good, and a singer is licentious, may be an excellent method; but certainly shuts out all taste and refinement. So that music is truly stationary in this country, his Majesty allowing no more liberty in that than he does in matters of civil government; not contented with being sole monarch of the lives, fortunes, and business of his subjects, he even prescribes rules to their most innocent pleasures."

The King of Prussia was by no means the only German potentate of that day who patronised and cultivated music. The Duke of Wurtemberg was a good player on the harpsichord, gave an inordinate share of his attention to music, and supported a great musical establishment, at an expense which must have pressed heavily on the resources of his small territory. "His passion for music and shows," says Burney, "seems as strong as that of the Emperor Nero was formerly. It is, perhaps, upon such occasions as these that music becomes a vice and hurtful to society; for that nation, of which half the subjects are stage-players, fiddlers, and soldiers, and the other half beggars, seems to be but ill governed." The Elector of Bavaria was a first-rate performer on the viol-da-gamba; and the Electress

Dowager of Saxony was not only an accomplished singer, but an excellent composer. Burney compares an air in her opera of *Talestri* to the best opera songs of Handel. The same writer describes the imperial family as very musical; almost every member of it, including the emperor himself, being a performer. "A person of great distinction," he says, "told me that he saw some years ago, four archduchesses of Austria, the emperor's sisters, appear at court in the opera of *Egeria*, written by Metastasio, and set by Hasse, expressly for their use. They were then extremely beautiful, sung and acted very well for princesses; and the Grand Duke of Tuscany, who was likewise very handsome, danced in the character of Cupid."

Among the composers of the last century, none contributed more to the improvement of dramatic music than the celebrated CHRISTOPHER GLUCK. He was born in 1714, at Weidenwangen, in the Upper Palatinate. Early in his childhood, his father, a poor man, removed into Bohemia, and soon afterwards died, leaving him unprovided for, and without the means of education. But Gluck was born a musician; and, in Bohemia, a certain degree of instruction in this art is accessible even to the poorest. He became enabled to support himself by travelling from town to town, till at last he made his way to Vienna, where he earned money enough to procure something of a regular education. He had the good fortune to obtain the protection of a nobleman, who took him to Italy. At Milan, he received instructions from the celebrated Martini; and, during a residence of four years in that country, he composed several operas, which were performed at Milan, Venice, Cremona, and Turin. In 1745, his reputation was such, that he was invited to come to England in the capacity of composer to the Opera. But he had not then ac-

quired the great style which afterwards distinguished him, and his compositions for the English stage were attended with very moderate success. The best of them was *Artamene,* which contained the beautiful air of "Rasserena il mesto ciglio."

Gluck returned to Italy, and afterwards to Vienna, with his mind filled with new views of the principles of his art,—the fruits of observation and experience. He had become convinced that the object of the Italian composers was more to gratify the ear than to render their music subservient to the action of the drama. He admitted the beauty of the Italian airs, but thought them defective in energy and strength of expression. "They are very charming," he used to say, "but they do not draw blood." He determined, therefore, to abandon the Italian style, in which his own operas had hitherto been written; and, as his objections applied to the poetry, as well as the music of the Italian stage, he felt it necessary to have a dramatist willing to co-operate with him in his plan of reform. Such a poet he found in Calzabigi, who wrote the operas of *Orfeo, Armida,* and *Alceste,*—pieces of great dramatic merit, which the music of Gluck has rendered immortal. *Alceste* was published with a dedication to the Grand Duke of Tuscany, in which the composer has ably developed the principles which guided him in its production.

"When I undertook," he says, "to set this poem, it was my design to divest the music of all those abuses with which the vanity of singers, or the too great complacency of composers, had so long disfigured the Italian Opera, and rendered the most beautiful and magnificent of all public exhibitions, the most tiresome and ridiculous. It was my intention to confine music to its true dramatic province, of assisting poetical expression, and of augmenting the interest of the fable, without

interrupting the action, or chilling it with useless and superfluous ornaments: for the office of music, when joined to poetry, seemed to me to resemble that of colouring in a correct and well-disposed design, where the lights and shades seem only to animate the figures, without altering the outline.

"I determined, therefore, not to stop an actor, in the heat of a spirited dialogue, for a tedious *ritornel;* nor to impede the progress of passion by lengthening a single syllable of a favourite word, merely to display agility of throat; and I was equally inflexible in my resolution not to employ the orchestra to so poor a purpose as that of giving time for the recovery of breath sufficient for a long and unmeaning cadence.

"I never thought it necessary to hurry through the second part of a song, though the most impassioned and important, in order to repeat the words of the first part regularly four times, merely to finish the air, where the sense is unfinished, and to give an opportunity to the singer of showing that he has the impertinent power of varying passages, and disguising them till they shall be no longer known to the composer himself. In short, I tried to banish all those vices of the musical drama, against which good sense and reason have so long complained in vain.

"I imagined that the overture ought to prepare the audience for the action of the piece, and serve as a kind of argument to it; that the instrumental accompaniment should be regulated by the interest of the drama, and not leave a void in the dialogue between the air and recitative; that it should neither break into the sense and connexion of a period, nor wantonly interrupt the energy or heat of the action.

"And lastly, it was my opinion, that my first and chief care, as a dramatic composer, was to aim at a

noble simplicity; and I have accordingly shunned all parade of unnatural difficulty in favour of clearness; nor have I sought or studied novelty, if it did not arise naturally from the situation of the character and poetical expression; and there is no rule of composition which I have not thought it my duty to sacrifice, in order to favour passion, and produce effects."

To these principles Gluck strictly adhered, not only in the composition of the piece which gave occasion to their enouncement, but of all his subsequent works. They may appear too obvious to entitle any one to much credit for discovering and acting upon them. But the greatest discoveries seem very obvious when once they are made; and, to estimate the merit of any discovery, we must consider the state of knowledge or of opinion at the time it took place. Now, before Gluck explained and exemplified his principles of dramatic composition, no musician of any country had shown himself aware of them, so as, by their help, to emancipate himself, as Gluck did, from the conventional trammels by which the music of the opera was fettered. Of these, for instance, one of the most glaringly absurd was the rule alluded to in the above passage, that the second part of a song was to be hurried through, without regard to the importance or expression of the poetry, in order to repeat and finish with the first part of the air; yet this preposterous rule was constantly followed, and by none more implicitly than by the greatest and most original of composers, Handel himself, in whose numerous Italian operas, the songs, whatever may be their subject or character, are, almost without exception, cast in one unvarying mould. The words of the first stanza are repeated several times, while the subject of the air is fully developed, and a close takes place in the original key. The second stanza is comprised in a few bars,

generally in a relative minor key, if the subject is major, and without repeating or dwelling upon the words; then there is an imperfect close, and a "*da capo*," and the whole first part of the song is sung over again. This unmeaning rule, so destructive of dramatic expression and effect, has been long since abandoned: but, while it prevailed, uniform custom blinded every composer to its absurdity; and it required no less strength of judgment than firmness of purpose, to abolish at once a rule which even a Handel did not dream of infringing. It required similar originality, and energy of mind, to banish the long divisions, the tedious *ritornels*, the redundant ornaments, and other abuses which disfigured the music of the drama.

Gluck's experiment was completely successful. The first opera, composed according to the new method he had determined to adopt, was *Orfeo*, which was performed at Vienna in 1764. The novelty of its style was at first more surprising than pleasing to a public accustomed to the conventional forms of the Italian Opera. But the energy and expression of the music, and the manner in which it heightened and animated the dramatic action, were soon powerfully felt; and, after a few representations, the piece was universally applauded. In the following year it was performed at Parma; afterwards at Naples, Rome, Milan, Venice, and Bologna; and everywhere with the most splendid success. It is said that the city of Bologna, in a single winter, profited to the amount of fifty thousand pounds by the concourse of strangers attracted by the representations of *Orfeo*.

When at Naples, Gluck wrote two operas, one of which contained an air which was objected to by the Neapolitan professors, on account of a long pause in the voice part, while the orchestra continued the movement. They appealed to Durante. "I will not pretend to

decide," said the illustrious veteran, "how far this is strictly agreeable to rule; but one thing I can assure you, that any of us might be very proud of having imagined such a passage." *Alceste* was first performed at Vienna, in 1768, and met with even greater admiration than its precursor. At the court theatre, no other piece was performed for two years.

Gluck had reached the age of sixty when the most remarkable period of his history commenced. His attention having been turned to the French stage, he went to Paris in 1774. His residence in that capital forms an era in the history of French music, and will accordingly be noticed in a subsequent chapter. In 1779, he returned to Vienna, where he resided during the last years of his life, in the quiet enjoyment of an ample fortune, and his great reputation. He died of apoplexy in 1787, at the age of seventy-three. Dr. Burney, who visited him at Vienna in 1773, says that he was much pitted with the small-pox, and very coarse in figure and look. He is described as having been of a choleric and impatient temper, but frank, sincere, and benevolent.

CHAPTER XII.

MUSIC IN GERMANY IN THE EIGHTEENTH CENTURY, CONTINUED.—HAYDN.

JOSEPH HAYDN was born on the 31st of March, 1732, at Rohrau, a village in Austria. His father was a poor wheelwright, to which occupation he united that of parish sexton. Both he and his wife had a taste for music; and the first musical impressions which Haydn received were from the little family concerts of his parents, on Sundays and holidays, when his mother sung, and his father played on the harp, while he himself, standing at his mother's knee with two pieces of wood in his hand, to represent a violin and a bow, accompanied her voice. Haydn, during his whole life, remembered the little simple melodies which first delighted his ear, and which were indelibly associated with the memory of her whose tenderness had "looked on his childhood."

A schoolmaster of the name of Frank, a cousin of his father, who understood music, and noticed his early capacity for the art, offered to take him and attend to his education; and the proposal was gladly accepted. The schoolmaster did not neglect his duty to his young kinsman. He taught him Latin, to play on the violin and other instruments, and to sing at the parish church. Haydn had a fine voice; and his performance attracted the notice of Reüter, a chapel-master of Vienna, who was in search of voices for the choir of St. Stephen's Cathedral. He carried Haydn with him, and placed him in the choir, where the young musician remained eleven years. During this time, his application to the study of music was unremitting. The instinct of genius

led him to attempt composition; and he began to feel the necessity of acquiring a knowledge of the rules of counterpoint. But Reüter gave no instructions of this kind, and Haydn had no money to pay for lessons. He picked up, however, some old books on the subject, and, in particular, the treatise of Fux, through which he contrived to labour, neither appalled by its excessive obscurity, nor disheartened by the hardships and privations under which he pursued his solitary studies. Indeed he often said that these were among the happiest days of his life. He was poor and friendless, lived in a wretched garret, and wanted the common necessaries of life; but his days and nights passed rapidly and cheerfully, spent in the labour in which he delighted, and in the consciousness of daily increasing intellectual riches and power. While in this situation he had the good fortune to gain the favour of Porpora*, who was then at Vienna, and from whom he received some valuable lessons. The Venetian ambassador, with whom Porpora resided, was so pleased with the young man's proficiency in singing, that he made him a small monthly allowance, and admitted him to the table of his secretaries. Haydn was now enabled to dress himself in a respectable suit of black, and was employed to play on the violin or organ, or to sing at different chapels in the city. After spending the day in these fatiguing occupations, he generally passed the greater part of the night at his harpsichord.

Thus he lived till the age of nineteen, when he was dismissed from the choir of St. Stephen's, in consequence, it was said, of the breaking of his voice, but really, of a boyish frolic he had committed, in cutting off the skirt of a fellow-chorister's gown in the church. In this

* See *antè*, page 179.

situation he found an asylum in the house of a poor periwig-maker of the name of Keller, who had been an admirer of his singing at the Cathedral. Keller and his wife treated him with much kindness, and he continued, under their roof, to follow his musical pursuits. But their kindness, it would seem, was not quite disinterested. They had two daughters, for one of whom they thought a young musician of rising talent would be a tolerable match; and Haydn, in his utter simplicity and ignorance of the world, was easily persuaded into a promise of marriage, which he afterwards honourably fulfilled.

Haydn by degrees obtained a few pupils, and his first productions were little pieces for the harpsichord, written for their use. He also composed dances for the *Ridotto*, a place of fashionable resort in Vienna. Some of his music having fallen in the way of a celebrated comedian of the name of Curtz, who then had the management of one of the theatres, he was so much struck with its originality, that he employed the composer to write the music for an opera entitled *The Devil on Two Sticks*, for which he received twenty-four sequins, —twelve pounds sterling. Haydn, in after-days, used to give a ludicrous account of the difficulties he met with, in attempting to represent a sea-storm in this opera. Neither the author of the words, who was Curtz himself, nor the composer, had ever seen the sea, and their notions of its appearance in a storm were necessarily somewhat vague. Haydn sat at the harpsichord, while Curtz paced about the room, and endeavoured to furnish the composer with ideas. "Imagine," said he, "a mountain rising, and then a valley sinking,— and then another mountain and another valley;—the mountains and valleys must follow each other every instant. Then you must have claps of thunder and flashes

of lightning, and the noise of the wind; but, above all, you must represent distinctly the mountains and vallies." Haydn, meanwhile, kept trying all sorts of passages,—ran up and down the scale, and exhausted his ingenuity in heaping together chromatic intervals and strange discords. Still Curtz was not satisfied. At last the musician, out of all patience, extended his hands to the two extremities of the keys, and bringing them rapidly together, exclaimed, "The deuce take the tempest,—I can make nothing of it." "That is the very thing!" exclaimed Curtz, delighted with the *truth* of the representation. The success, however, of this attempt at musical painting, of which Haydn afterwards became so great a master, was not put to the test, as this, his first opera, was never performed, having been prohibited through the influence of a nobleman, who imagined that the satire was directed against him. Haydn afterwards wrote many operas; but they made little impression, and are now forgotten.

About this time Haydn entered on his brilliant career as a composer of instrumental music, by the production of six trios for two violins and a bass. The novelty and originality of their style brought them immediately into general notice; and, as might be expected, the innovations with which they were filled, were vehemently attacked by the adherents to established rules. At twenty, he produced his first quartet for two violins, tenor and bass; thus creating that delightful species of music, in which the greatest modern composers have exerted their utmost powers, without being able to excel, if indeed they have been able to rival him.

Haydn now left the house of his friend the wig-maker, and went to reside with M. Martinetz, who offered him board and lodging, on condition that he should give lessons on the harpsichord and in singing, to the two

daughters of his host. Metastasio also lived in the house of M. Martinetz. He soon appreciated the talents of the young composer, with whom he took pleasure in conversing; and Haydn derived great advantage from this intercourse with a man so thoroughly conversant with the fine arts. One of Haydn's pupils seems to have gained extraordinary proficiency both as a composer and a performer, as she must be the same Mademoiselle Martinetz who is often mentioned, with much regard, by Metastasio in his correspondence, and of whose attainments Dr. Burney, in his account of his visit to Vienna, speaks with great admiration. In 1758, Haydn left the house of M. Martinetz, to enter into the service of Count Mortzin; in which situation he attracted the notice of Prince Antony Esterhazy, a circumstance which fixed the destiny of his future life.

At a concert at Count Mortzin's, at which Prince Esterhazy was present, a symphony of Haydn's was performed, with which the Prince was so charmed, that he entreated Count Mortzin to give up Haydn to him, declaring his intention of appointing him second leader of his own orchestra. The matter, however, was forgotten, till a friend of Haydn's, a musician in the Prince's employment, contrived to bring it to his recollection. He got Haydn to compose a symphony, to be performed at Eisenstadt, the Prince's residence, on his birth-day. It was performed accordingly; and scarcely was the first movement finished when the prince inquired who was the author of that fine composition. Haydn was called for, and came forward in great agitation. "What!" cried the prince, looking at Haydn's swarthy visage, "is it this Moor's music? Well, Moor, you remain in my service. What is your name?" "Joseph Haydn." "Surely I remember that name; you are already engaged to me:—how is it that I have not seen you

before?" Haydn was too confused to make any reply. The prince continued, "Well—go and dress yourself like a professor; don't let me see you any longer in so pitiful a trim. Get a new coat, a wig, and buckles, a collar, and red heels to your shoes,—but I particularly desire that they may be of a good height, that your stature may correspond to your intelligence,—you understand me. Go your way, and you shall have everything you require." Haydn retired, and appeared next morning at his highness's levee, in the prescribed costume, and entered on his functions as second leader of the prince's band. Prince Antony, dying soon after, was succeeded by Prince Nicholas, who was, if possible, a still more ardent amateur than his father. He was a performer on the *baryton*, a stringed instrument, something between the tenor and the violoncello, which has now fallen into disuse. Haydn composed a great number of pieces in order to supply the prince's incessant demand for novelty; and he often said that the necessity he was under of composing so much for this instrument contributed much to his improvement.

Being now in circumstances that enabled him to fulfil his engagement to the daughter of his old friend Keller, Haydn married her. The marriage proved unhappy, through faults, apparently, on both sides; and at length a separation took place. The lady is accused by Haydn's principal biographer of being "a prude, who, besides her troublesome virtue, had a mania for priests and monks;" while it is at the same time admitted, that the husband was guilty of an open breach of conjugal fidelity in forming a connexion with a singer belonging to Prince Esterhazy's establishment. This part of Haydn's life cannot be contemplated without censure and regret. It cannot be reconciled with the religious and moral principles by which his actions, in

general, were unquestionably governed; and though it may be explained, yet it cannot be justified, by the lax notions respecting the sanctity of the marriage vow which he may have imbibed from the habits of society prevalent in the most licentious capital in Europe.

Haydn was now placed in the most favourable situation for the full developement of his powers. He was at the head of a great orchestra, in easy circumstances, and wholly free from the cares and troubles of the world. From this time his life was regular, and constantly employed. He rose early in the morning, dressed himself very neatly, and placed himself at a little table by the side of his piano-forte, where he remained with the interruption only of his meals. In the evening he attended rehearsals, or the opera, which was performed four times a week in the prince's palace. Occasionally he amused himself with hunting, and gave the rest of his hours of relaxation to the society of his friends.

Such was his life for thirty years, during which time he produced in rapid succession that prodigious variety of compositions which filled the world with his fame. Living in the utmost retirement, and seldom leaving the little town in Hungary which belonged to the Esterhazy family, he himself was, perhaps, the only musical man in Europe who was ignorant of the celebrity of Joseph Haydn. The first homage he received consisted of a commission from a Parisian amateur to compose a piece of vocal music, accompanied with some select passages of Lulli and Rameau to serve as models. He returned for answer, with sly simplicity, that he was Haydn, and not Lulli or Rameau; and that if music, after the manner of those great composers was wanted, it should be asked from them or their pupils; but that, as to himself, he unfortunately could write music only after the manner of Haydn.

In 1790, Mr. Salomon, who had undertaken to give concerts in London, made proposals to Haydn to assist in conducting these concerts, and to compose pieces for them; offering him 50*l.* for each concert. Haydn accepted the offer, and arrived in England at the age of fifty-nine. He remained in London about twelve months, during which time he composed some of the finest of his works, particularly the magnificent orchestral compositions so well known as the "Twelve Symphonies for Salomon's Concerts," and the beautiful English canzonets, the poetry of which was written by Mrs. Hunter.

Haydn used to relate several whimsical anecdotes of his stay in London. A captain of the navy came to him one morning, and asked him to compose a march for some troops he had on board, offering him thirty guineas for his trouble, but requiring it to be done immediately, as the vessel was to sail next day for Calcutta. As soon as the captain was gone, Haydn sat down to the piano-forte, and the march was ready in a few minutes. Feeling some scruples at gaining his money so very easily, Haydn wrote two other marches, intending first to give the captain his choice, and then to make him a present of all the three, as a return for his liberality. Next morning the captain returned, and asked for his march. "Here it is," said the composer. The captain asked to hear it on the piano-forte; and having done so, laid down the thirty guineas, pocketted the march, and walked away. Haydn tried to stop him, but in vain—the march was very good. "But I have written two others," cried Haydn, "which are better—hear them and take your choice." "I like the first very well, and that is enough," answered the captain, pursuing his way down stairs. Haydn followed, crying out, "But I make you a present of them." "I

won't have them!" roared the seaman, with a nautical asseveration, and bolted out at the street door. Haydn, determined not to be outdone, hastened to the Exchange, and, discovering the name of the ship and her commander, sent the marches on board with a polite note, which the captain, surmising its contents, sent back unopened. Haydn tore the marches into a thousand pieces, and never forgot this liberal English humourist as long as he lived.

Haydn used also to relate with much satisfaction, a dispute he had with a London music-seller. Going into his shop, one day, he asked if he had any good music newly published. "Certainly," said the music-seller; "I have got some sublime music of Haydn's." "Oh," answered Haydn, "I'll have nothing to do with that." "How, sir, nothing to do with Haydn's music! and pray what fault have you to find with it?" "Oh, plenty; but it is useless talking about it, since it does not suit me. Show me something else." The music-seller, who was a warm Haydnist, replied with indignation, "I have got music, it is true, but not for such judges as you;" and turned his back upon the stranger. As Haydn was leaving the shop, pleased and tickled with the adventure, a friend came in and saluted him by name. The shopkeeper turned round at the name, and said to the gentleman who had just come in, "Haydn! aye—here's a pretty fellow for you, who says he does not like that great man's music." The gentleman laughed heartily; an explanation took place, and the enthusiastic music-seller was introduced to the man who had dared to find fault with Haydn's music.

While he resided in London, Haydn enjoyed two high gratifications; that of hearing the music of Handel, with which, like most of his countrymen at that time, he was very slightly acquainted, and that of being present at the

concerts of ancient music, which were then splendidly patronized, and carried on with great talent. He witnessed the annual celebration in St. Paul's cathedral, which is attended by the children belonging to the charity schools in the metropolis; and was affected even to tears by the psalms sung in unison by four thousand infantine voices. One of these tunes he jotted down in his memorandum-book; and he used afterwards to say, that this simple and natural air gave him the greatest pleasure he had ever received from music.

Haydn returned to England in 1794, having been engaged by Gallini, the manager of the Opera-house, to compose an opera for that theatre, on the subject of *Orpheus and Eurydice*. But there was some difficulty about opening the theatre, and Haydn left England without having finished his opera. During this visit, he had the honour of the diploma of a doctor of music conferred on him by the university of Oxford. He enthusiastically admired Mrs. Billington, who was then in the plenitude of her powers and reputation; and it was for her he composed the fine and well-known cantata of *Ariadne abbandonata*.

After Haydn's return from England he undertook his great work, *The Creation*. While in London, he had been inspired with the most profound admiration for the music of Handel, and especially *The Messiah;* and it is to this feeling that the world is certainly indebted for *The Creation*. He began this work in 1795, when he was sixty-three years of age, and finished it in the beginning of 1798, having been constantly employed upon it for more than two years. When urged by his friends to bring it to a conclusion, he used to say calmly, "I spend a long time upon it, because I intend it to last a long time." In the Lent of the above year, it was performed for the first time, in the Schwartzenberg palace, at the

expense of the Dilettanti Society of Vienna, before the flower of the literary and musical society of that city; the composer himself conducting the orchestra. It was received with an enthusiasm which soon spread throughout all Europe. It was while the First Consul of France was on his way to witness its first performance in Paris, that the memorable attempt was made to destroy him by means of an "infernal machine." It was performed about the same time in London; and, from that period to the present, it has formed a part of every great performance of sacred music.

Two years after the appearance of *The Creation*, Haydn produced another work, of a similar form, called *The Seasons*, the words of which are taken from Thomson. This work was also performed for the first time in the Schwartzenberg palace, and received with the warmest applause. It did not, however, make so rapid or strong an impression as that which was made by *The Creation*. Its subject is not so sublime, nor are its beauties so obvious and striking. It is, however, a magnificent composition, worthy of its immortal author; and it is discreditable to England that it has never yet been performed entire in this country, on a scale commensurate with its own greatness *.

This work terminated Haydn's musical career. By the labours of his long life, he had acquired a moderate competency; and, after his last return from England, he purchased a small house and garden in one of the suburbs of Vienna, where he resided for the remaining years of his life. Soon after he had taken possession of

* *The Seasons* was performed entire at one of the concerts of the Royal Academy of Music, last Spring, in a manner which did great honour to the academy and its pupils. To produce its full effect, however, it must be performed on a great scale, with such an orchestra and chorus as are assembled at our musical festivals.

his little home, he received a communication from the National Institute of France, informing him that he had been nominated an associate of that body; an honour by which he was deeply affected. He now began to sink rapidly under the pressure of age and infirmities. He seldom quitted his house and garden; and his enfeebled mind began to be haunted with the double fear of poverty and disease. The visits of his friends would rouse him, and, in conversing with them, he occasionally showed his former cheerfulness and vivacity. When he was told that the French Institute, in 1805, supposing him to be dead, had performed a *requiem* for him, he said pleasantly, "If these kind gentlemen had given me notice of my death, I would have gone myself to beat the time for them." But these gleams were brief and transient, and he sank into his usual state of torpor and depression.

While he was in this state, his friends in Vienna resolved to have a performance of *The Creation*. It took place in the palace of Prince Lobkowitz, with an orchestra of one hundred and sixty performers, and before an audience of more than fifteen hundred of the nobility and gentry of the Austrian capital. Haydn, feeble as he was, expressed his desire to appear once more in the presence of that public for whom he had laboured so long, and from whom he had received so many marks of favour and esteem. He was carried into the room in an easy chair, attended by the Princess Esterhazy, and other ladies, who went to the door to meet him, and was placed in the middle of the seats occupied by the most illustrious personages in Vienna, amid the flourishes of the orchestra, and the plaudits of the audience. The performance began; and the feelings of the assembly, inspired by the sublime music, were raised to enthusiasm by the aspect of the venerable composer, who now

appeared among them to take farewell of them for ever. An eminent physician, who sat near him, having remarked that his legs were not sufficiently protected from the cold, the finest and most costly shawls were instantly pulled from the shoulders of their fair wearers who surrounded him, and employed in making him warm and comfortable. The old man shed tears at this mark of affection. At the end of the first act, feeling himself exhausted with fatigue and emotion, he requested to be taken home. Before reaching the door, he desired the persons who were bearing him in his chair to stop; and, having first taken farewell of the audience by bowing his head, he turned to the orchestra, and, with his eyes raised to heaven, and full of tears, uttered a parting blessing on the old companions of his labours.

Haydn did not long survive this touching scene. The tranquillity of his last days was disturbed by the alarms of war. In the struggle between Austria and France in 1809, the Emperor Napoleon carried his army to the very gates of Vienna. During this dreadful campaign Haydn was greatly agitated. He was constantly inquiring for news, and used to sit at his piano-forte, singing with his feeble and trembling voice, "God preserve the Emperor!" On the night of the 10th of May, the French reached Schoenbrunn; and next morning, from a position within a few yards of Haydn's house, they fired fifteen hundred cannon-shot and shells upon the city, which the old man's imagination represented to him as given up to fire and sword. Four bombs fell close to his dwelling, and their explosion filled his little household with terror. He roused himself, and, getting up from his chair, rebuked his servants with dignity for their want of firmness. But the effort was too much for him; he was seized with a convulsive shivering, and carried to bed. His strength continued to diminish;

yet, on the 26th of May, he caused himself to be placed at his piano-forte, where he again sang the national hymn, three times over, with all his remaining energy. It was the song of the swan. While he still sat at the piano-forte, he fell into a state of stupor, and at last expired on the morning of the 31st of May, aged seventy-eight years and two months. He was privately interred in the suburb of Gumpendorff, in which he resided, Vienna being in the possession of the French; and the *Requiem* of Mozart was performed for him in the Scotch Church of the city. His heir was a blacksmith or farrier, to whom he left 38,000 florins, deducting 12,000, which he bequeathed to his two faithful servants. His manuscripts were sold by auction, and purchased by Prince Esterhazy. None of them, we believe, have been published.

Such was the life of this great, and it may be added, good man. He was a stranger to every evil and malignant passion; and, indeed, was not much under the influence of passion of any sort. But his disposition was cheerful and gentle, and his heart was brimful of kindly affections. He was friendly and benevolent, open and candid in the expression of his sentiments, always ready to acknowledge and aid the claims of talent in his own art, and, in all his actions, distinguished by the most spotless integrity. Such is the account of him given by all those who knew him best; and they add, as the most remarkable feature of his character, that strong and deeply-rooted sense of religion, which is the only solid foundation of moral excellence. Haydn's piety was not a mere feeling, capable, as is often the case with worldly men, of being excited for the moment by circumstances, and dying away when the external influence is removed: it was an active principle, which guided the whole tenor of his life and conduct. His sacred music was exalted by the existence, in his mind, of those

devout sentiments which it is the object of sacred music to express. "When I was engaged in composing *The Creation*," he used to say, "I felt myself so penetrated with religious feeling, that before I sat down to write, I earnestly prayed to God that he would enable me to praise him worthily." Such, too, was the frame of mind in which Handel applied himself to his immortal labours; and such was the source from which he drew his inspirations.

As a composer, Haydn is great in a variety of styles; but it is in his instrumental music that his original and creative genius chiefly displays itself. His works of this class consist of symphonies for a full orchestra, quartets, and other pieces for a small number of single instruments, and music for the harpsichord or piano-forte.

The symphony, a description of music which embraces many of the most splendid efforts of modern genius, owes its very existence to Haydn. We have already seen what it was, when in its infancy, in the hands of Bach, Stamitz, and Vanhall; and Haydn's first productions of this kind, in their form, at least, can hardly be distinguished from theirs. They were generally in eight parts,—for first and second violins, tenors, and basses, with two oboes, and two horns. The movements were short and simple, and the harmony thin, the wind instruments doing little more than acccompanying the stringed instruments in unison. Haydn began by turning to better account than formerly the powers of the orchestra as it then existed. He extended his movements by giving a more ample development to their subjects; he enriched the harmony; and produced new and beautiful effects by his employment of the wind instruments. By degrees, he swelled the mass of sound, and obtained further varieties of effect, by

employing additional instruments, and increasing the number of parts. In this manner he continued to pursue his researches into the regions of orchestral harmony, followed, but never reached, by his contemporaries—till, towards the close of his career, he found a companion in Mozart, who went side by side with him, and even outstripped him in the use of the brazen instruments, the constant addition to the number and discovery of the powers of which, even at the present time, is daily giving new features to the music of our orchestras. Notwithstanding, however, all that has been done by his successors, many of the symphonies of Haydn have never been surpassed. In the exquisite beauty of the melody, the admirable use made of the peculiar genius and capacity of each instrument, and the perfect clearness which pervades every part of the composition,—some of them have hardly yet been equalled.

The Quartet, too, owes its existence to Haydn. In his very first production of this class, he made a great stride beyond all the similar music of his day; and, from the beginning to the end of the magnificent collection which he has left, we find a constant expansion of his notions respecting this species of composition. The history of the quartet is similar to that of the symphony. In Mozart, Haydn found his only rival; and he has had several successors, of whom the greatest is Beethoven: but, notwithstanding the numerous productions of more modern date, Haydn's quartets remain in undiminished freshness and unfaded lustre.

His pieces for the harpsichord or piano-forte are now little used. He was not much of a performer on those instruments, and his compositions for them have been superseded by those of the great modern masters of the piano-forte, which, by successive improvements, has

almost become a new instrument. Some of Haydn's Sonatas, or Trios, for the piano-forte, violin, and violoncello, are beautiful pieces, and ought never to be forgotten.

The vocal music of Haydn consists of his masses, or services, for the Roman Catholic Church, his great works *The Creation* and *The Seasons*, and songs. It is unnecessary to speak of his Italian operas; for, though he composed a number of them, they never acquired any celebrity; and the manuscript scores of most of them were destroyed by an accidental fire in Prince Esterhazy's palace.

Haydn's masses are well known to the musical public in England, by means of the fine edition of them published by Mr. Novello; and they are frequently performed in the Roman Catholic places of worship in London. Like the other compositions of this description, they consist of airs for solo voices, mingled with duets, trios, quartets, and chorusses, accompanied by a full instrumental orchestra. As published by Mr. Novello, and as performed in England, the instrumental acccompaniments are arranged for the organ. It is impossible to hear these compositions without great pleasure and admiration; but, as we have already had occasion to remark, they are not written in the pure ecclesiastical style, nor calculated to excite and sustain those feelings of devotion which ought to accompany the offices of religion. Instead of taking for his models the solemn strains of the great Italian and German masters of an earlier day, Haydn adapted his masses to the taste of his own time, when the style of the theatre had made its way into the church. They are strongly marked by his peculiar beauties, original and graceful melody, and great simplicity and clearness of effect. They contain, too, in many parts, all the solemnity and loftiness which belong to the music of the church; but there is a

constant recurrence of those light, airy, and sometimes actually sportive measures, which bring with them the thoughts and feelings of every-day life. Such, perhaps, may not be the effect of this kind of composition on those who are accustomed to it in their churches. That Haydn felt devoutly in writing these masses, there can be no doubt, and that they may be devoutly listened to is equally certain. Both the composer, and those for whom he wrote, were influenced by the prevailing notions of propriety in respect to this species of music as suited to the purposes of devotion; but many parts of these compositions jar painfully on the minds of those whose conceptions of the character of religious music are derived from the grave and severe style of the English cathedral service.

The Creation and *The Seasons* are both generally designated by the title of *Oratorios*. M. Choron, a very high authority, denies the propriety of the title as applicable to either, and places them in the class of *Cantatas*. The name is not of much importance; but if the character of *sacred* is essential to the definition of an oratorio, *The Seasons* cannot come under this definition. The subject of *The Creation*, as well as its form, is that of an oratorio, and this title may therefore be bestowed upon it without impropriety, though the author, in treating his subject, has not adhered to the ecclesiastical style so strictly as Bach or Handel.

The Creation is divided into three parts. The first part opens with an instrumental symphony descriptive of the primeval confusion of the elements, when "the earth was without form, and void, and darkness was upon the face of the deep." Angels are then introduced, describing the creation of light, and the terror of the evil spirits, who fly from the holy beams into the regions of endless night; the creation of the firmament, and of

the thunder and lightning, rain, hail, and snow; the gathering together of the waters, and the appearance of the dry land, clothed with trees and plants; and lastly, the appearance of the celestial luminaries. The second part contains the creation of animated nature, terminating with man; and the third part represents the felicity of our first parents in Paradise. In the first and second parts, the persons of the drama are three angels, who sing alternately the wonders of creation, while their songs are combined with chorusses of the heavenly host praising the Almighty. In the last part, the persons are Adam and Eve, who mingle their expressions of love and joy with hymns to their Creator, in which their voices blend with the celestial choir.

It is in the first part of this oratorio that Haydn's genius appears in all its sublimity. This arises, not from his having in any part of the work sunk beneath his subject, but from the subject itself. The first part embraces those phenomena of nature which are not only the grandest in themselves, but the most suitable to musical description,—the sudden burst of new-created light, the roaring of the sea, the rolling of the thunder, the splendour of the rising sun, and the moon gliding through the heavens and shedding her silver beams over the face of the silent earth. Of all these objects, Haydn has produced, through the medium of the ear, pictures of inimitable majesty, beauty, and truth; and it seems to be a consequence of the greatness of the subjects of these representations, that he has terminated them by a chorus, which is not only the most sublime in the work, but is probably unrivalled, except by the "Hallelujah" of Handel.

The second part commences with a beautiful air for a soprano voice, descriptive of the creation of the birds. The eagle, the lark, the turtle-dove, and the nightingale,

are taken as the types of the feathered tribes; and the strain of the melody, alternately bold, lively, and tender, is finely adapted to their different characters; while it is blended with charming instrumental passages imitative of the rapid flight of the eagle, the lively notes of the lark, the cooing of the dove, and the sweet but cheerful song of the nightingale, when

> No grief affected yet her breast,
> Nor to a mournful tale were tun'd
> Her soft enchanting lays.

In the first part of the oratorio we have descriptive music in all its grandeur; in this exquisite air we have it in all its beauty. In the movements which follow, the orchestra describes, in a similar way, the different animals, as they are mentioned by the voices, but not always with so happy an effect, because the imitations have sometimes a quaint and even comic character, inconsistent with the gravity of the subject. In the fine trio, "Most beautiful appear," while the bass voice sings the words "Upheaved from the deep, the immense Leviathan sports on the foaming wave," the lashing of the water by the animal's tail is imitated by some *whisking* passages on the double-bass. Then we have the roar of the lion, the sudden leaps of the tiger, the galloping of the horse, the whirl of the clouds of insects, and the sinuous crawling of the reptile. Nothing can be more ingenious than these imitative passages; but then they are *amusing*, which nothing ought to be in a work of this exalted class. The creation of Man is the subject of an air for the tenor voice, of divine majesty and beauty. In the opening of the air, the melody is broad, open, and full of dignity; but in the latter part, descriptive of Woman, the composer seems to have exhausted the power of musical sounds to convey

the most enchanting images of grace and loveliness. The chorus, "Achieved is the glorious work," is a fugue, worked up with consummate skill and very powerful effect.

In the third part, the duets between Adam and Eve are full of tenderness and passion. Nothing can be finer than the conception of the orisons of the happy pair ascending to heaven and being joined by the choral hymns of the angels; but we have never heard it satisfactorily conveyed in the performance of the piece. Sufficient care is not taken to refine and *etherialize* these celestial sounds; they are always too corporeal and earthly. This, probably, cannot be altogether avoided; but, by making some change in the disposition of the chorus, and selecting the most delicate voices, a near approach might be made to the design of the composer. The whole is concluded by a noble chorus, consisting of an *andante* movement in plain counterpoint, followed by a masterly fugue. It has not, however, grandeur enough to form a climax to the great work which it terminates; for it is not only surpassed by the chorus at the end of the first part, but is at least equalled by several others. It would be more impressive if it were less elaborate, and consisted more of great masses of harmony*.

The Seasons consists of a series of descriptions taken from the poem of Thomson. It contains one or two

* The English words of *The Creation* having been translated from the German by some one unacquainted with our language, contain a great deal of jargon, hardly intelligible, and often ridiculous. In a beautiful and correct edition of the Oratorio, lately published under the superintendence of Haydn's distinguished pupil, the Chevalier Neukomm, among other improvements, the language has been rendered more worthy of the subject and of the music.

choral hymns, but certainly does not, either in its subject or its style, belong to the class of sacred music. Some village youths and maidens are supposed to be singing alternately or together, accompanied occasionally by chorusses of the rustic assembly. In the Spring, we have the disappearance of the horrors of Winter, and the cheerful labours of the husbandman. In the Summer, we have the rising of the sun; the fervent heat of noon, with the exhaustion of all nature under its influence; the vows of youthful lovers in the shade; a thunder-storm, succeeded by a beautiful evening; and the stillness of night, broken only by the cry of a nocturnal bird, and the sound of a village bell. In the Autumn, we have the hunting of the stag, and the festive scenes of the vintage. And lastly, we have the pastimes of the villagers round the winter's fire.

There is much grandeur, and even sublimity, in this music. The thunder-storm is a piece of magnificent description, and nothing can be more exquisite than its contrast with the stillness of a serene night, and the gradual dying away of every sound into absolute silence. The conclusion of the whole is finely imagined. In the minds of the villagers, gathered round their genial hearth, joy and merriment gave place to more elevated feelings. Their thoughts rise to the Source of all their blessings, and are expressed in a beautiful hymn of thanksgiving and praise, which (as in Thomson's poem) concludes the whole. The general effect, however, of the music is gay, exhilarating, and sometimes absolutely comic. The drinking (but *not* bacchanalian) song, and the playful ballad of the country girl, with the chorus of laughing rustics, would require the stage, and dramatic action, to have their full effect. The instrumental parts, throughout the whole piece, are full of imitative passages, which are listened to here with more unmingled

pleasure than in *The Creation*; for imitations, though familiar, quaint, and even ludicrous, may find their proper places in this description of music.

Among Haydn's lesser works, his English canzonets, composed while he was in this country, are beautiful and expressive, and will always be regarded as models. The symphonies and accompaniments to a number of the Scottish airs, composed by him for the great collection of the national songs of that country, published by Mr. George Thomson of Edinburgh, are most felicitously executed, exhibiting a lively imagination, and uniting admirable harmonies and novel effects, with a faithful adherence to the character and spirit of the air. He has hit that happy medium between poverty and riches, which has very rarely been preserved in the accompaniments to national melodies.

CHAPTER XIII.

MUSIC IN GERMANY DURING THE EIGHTEENTH CENTURY, CONTINUED.—MOZART.—PLEYEL.

JOHANN CHRYSOSTOM WOLFGANG GOTTLIEB MOZART* was born at Saltzburg on the 27th of January, 1756. His father, Leopold Mozart, was a musician of some eminence, and, as well as his wife, Anna Maria Pertl, was remarkable for personal beauty. They had seven children, of whom only two survived, a girl named Mary Anne, and the subject of the present sketch.

When young Mozart was about three years of age, his father began to give his sister, then about seven, lessons on the harpsichord, by which the boy's attention was immediately attracted. His great amusement was to endeavour to find out thirds on the instrument, and nothing could exceed his delight when he discovered them. At the age of four, he had learned to play several minuets, and other little pieces; and before he had attained his fifth year, he had made attempts at composition. At this period he gave signs of a very affectionate and sensitive disposition. He would frequently ask the persons about him if they loved him, and an answer in the negative, made in joke, affected him to tears. When he became engrossed by his passion for music, he lost his relish for the usual gambols of children, of which he had been very fond, and cared nothing for any amusement of which music did not form a part. A friend of the family used to amuse himself by playing with the child: they carried playthings in procession from one room to another, marching

* He is frequently called *Wolfgang Amadeus Mozart*. *Amadeus* is equivalent to *Gottlieb*.

to a tune, which one of them sang or played on the violin. For a time, Mozart attached himself with great avidity to the ordinary studies of youth, and even sacrificed to them his love for music. While he was learning arithmetic, the tables, chairs, walls, and floors, were scribbled over with figures. Music, however, soon became again his favourite pursuit. His father, returning home one day with a friend, found him earnestly engaged in writing, and asked him what he was about. "I am composing a concerto for the harpsichord," said the child, "and have finished the first part." His father took the paper, and looked at it along with his friend. Seeing nothing but a childish-looking scrawl, almost illegible, and covered with blots of ink, they began to laugh; but the father, continuing to examine it, became filled with astonishment and pleasure. "Look," he cried to his friend, "how correct and regular it is! but it is too difficult; nobody could play it." "It is a concerto," said the young composer, "and must be studied before it can be played: see, this is the way it goes." He then began to play, but could only make a shift to give an idea of his meaning. The composition consisted of a multitude of notes, placed precisely according to rule, but presenting such difficulties that no performer could have ever been able to execute them.

In the year 1762, when Mozart was six years of age, his father carried his family to Vienna, where the two children performed before Francis the First and the imperial court. Wagenseil, an eminent musician, was then in Vienna; and Mozart, who already knew how to value the approbation of a good master, begged that he might be present. The emperor sent for Wagenseil, and gave up to him his place beside the harpsichord. "Sir," said the young performer, "I am going to play one of your concertos; and you will turn the leaves for me."

When the family returned to Salzburg, Mozart brought with him a small violin, with which he amused himself. An able violin player, of the the name of Wenzl, called one day on his father, to ask his opinion of six trios he had just composed. They proceeded to try them, Wenzl himself playing the first violin, Mozart's father the bass, and a performer of the name of Schachner the second violin. Young Mozart begged hard to be allowed to play this last part, but his father angrily refused his request, naturally conceiving it to be a childish whim. At last, however, on the good-humoured intercession of Schachner, the child was allowed to play along with him on his little violin, and cautioned by his father to make little noise. In a few minutes Schachner, nodding to his companions, quietly laid down his instrument, and Mozart went on alone, playing his part with the utmost accuracy and steadiness, to the admiration and astonishment of the party.

The delicacy of his ear was wonderful. He could distinguish the slightest difference in the pitch of sound; and every false or harsh tone, not softened by some concord, gave him exquisite pain. He had an invincible horror at the sound of a trumpet, when not played in concert with other instruments. His father imagined he might cure this dislike by sounding a trumpet in his presence, and tried the experiment, notwithstanding the child's intreaties; but at the first blast he became pale, and fell on the floor. He was fond of playing on Schachner's violin, on account of the sweetness of its tone, and Schachner used to tune it, and leave it with him. One day, when Schachner came to visit his father, Mozart remarked to him, that the last time he had tuned his violin, he had not kept it at its former pitch. "It is half a quarter of a tone," he said, "lower than this one of mine." They at first

laughed at this extreme exactness; but the father, who had often observed the extraordinary delicacy of his son's ear, and his memory for sounds, desired him to bring Schachner's violin, and it actually proved to be half a quarter of a tone below the other.

Though this wonderful child could not fail to perceive the admiration and astonishment which his talents excited, he did not become vain or forward. He was always docile and gentle, and never appeared out of humour with the commands of his parents; even when he had practised music the whole day, he would continue to play, without the slightest impatience, if his father desired him to do so.

In July, 1763, when Mozart was in his seventh year, the family set out on an extensive journey. After visiting the different German courts, they arrived at Paris, where they remained for several months. The public performances of the children were received with enthusiasm, and Mozart played the organ in the Royal Chapel at Versailles before the Court. It was at Paris that he composed and published his first two sonatas. In April, 1764, the family went to London, where they remained for more than a year. The children were received with the same applause as at Paris, both by the court and the public. Some of the most difficult pieces of Sebastian Bach, Handel, and other masters, were placed before Mozart, who performed them at sight with the greatest accuracy. On one occasion, in presence of the king, he played a very melodious and beautiful piece from a bass that was put before him. On another occasion, John Christian Bach, music-master to the queen, took the boy on his knees and played a few bars; Mozart continued, and thus they went on, alternately, through an entire sonata,

with such unity of effect, that those who did not see them thought that one person only was playing.

During Mozart's stay in England he was particularly noticed by the Honourable Daines Barrington, who has recorded several remarkable traits of his precocity. In one of his visits to the young musician, Mr. Barrington brought with him a manuscript duet, the words of which were from Metastasio's Opera of *Demofoonte*. The score, beside the two voice parts, (which were in the counter-tenor clef,) contained accompaniments for two violins and a bass. This score was no sooner placed before Mozart than he began to play the symphony in a masterly manner, and in the precise time intended by the composer. He then began to sing the upper voice part, leaving the other to his father. His voice was thin and infantine, but his style and expression were admirable. The father having made one or two mistakes, was instantly reproved and set right by his son. While he was thus singing his own part and attending to his father's, he was also playing the accompaniment from the instrumental score. When he had finished the piece, he appeared delighted with it, and asked Mr. Barrington if he had brought any more such music. Mr. Barrington then requested him to sing an extempore love-song, after the manner of Manzoli, the celebrated singer, who was then in England, and by whom the boy had been much caressed. He complied instantly, and, looking back archly, began a recitative proper for such a song. He played the symphony, and sang an air, on the single word *affetto*, which had a first and second part, and was of the ordinary length of an opera song. Mr. Barrington then asked him to give a *song of rage*, in the style of the serious opera. He immediately began a proper recitative, and, after a symphony, sang an air on the word *perfido*. Before he

got through it, his imagination became so excited, that, in place of playing, he beat the harpsichord, and sometimes started from his chair in the tempest of rage he was describing. After this he played a little sonata that he had composed the day before, in which his execution was wonderful, considering that his little fingers could scarcely reach a sixth on the instrument. He appeared to have a thorough knowledge of the fundamental rules of composition, as, on Mr. Barrington giving him a melody, he immediately wrote an excellent bass to it. He showed, too, great skill in extemporaneous modulation, making smooth and effective transitions from one key to another; and he executed these musical difficulties, for a considerable time, with a handkerchief over the keys. With all these displays of genius, however, which were such as to make Mr. Barrington doubtful as to his age, his general deportment was that of a child. While he was playing to Mr. Barrington one day, his favourite cat came in, on which he immediately left the harpsichord to play with it, and could not be brought back for some time. He had hardly resumed his performance when he suddenly started off again, and began running about the room with a stick between his legs for a horse.

During his residence in England he composed six sonatas, which were dedicated to the queen, and published in London. These pieces are preserved among his works; and, though exceedingly simple in construction, they show that "the child was father to the man," as they contain innumerable traits of the same kind of melody and expression which distinguish the productions of his riper years.

After an absence of more than three years, the family returned to Salzburg, in November, 1766; and Mozart, living tranquilly at home, devoted himself with ardour

to the study of composition. Emanuel Bach, Hasse, and Handel, were his principal guides, though he by no means neglected the study of the old Italian masters.

In 1768 Mozart performed at Vienna before the Emperor Joseph the Second, who ordered him to compose the music of a comic opera, the *Finta Semplice*. It was approved by Hasse and by Metastasio, but its performance was prevented by a cabal among the singers. At the consecration of the new church of The Orphans, he composed the music of the service, and conducted the performance of it in the presence of the imperial court, though then but a child of twelve years old.

He returned to pass the year 1769 at Salzburg. In the end of that year his father took him to Italy, where he was received with the enthusiasm which might be expected from a people so much alive to excellence in the fine arts. At Milan he received a commission to compose the opera for the Carnival of the following year. At Bologna he found a warm admirer in the celebrated Padre Martini, who was delighted to see a boy of thirteen develop all the subjects of fugue which he himself proposed, and play them with the utmost readiness and precision. At Florence he became acquainted with Thomas Linley, the son of the celebrated composer of *The Duenna*, and himself afterwards a very distinguished musician. Linley was then a boy of about Mozart's age, and a pupil of Martini. Their friendship became so warm, that when Mozart left Florence, they parted with mutual tears.

When he arrived at Rome, Ganganelli, who then filled the pontifical chair, invited him to the Quirinal Palace, where he had the honour of performing privately before his holiness. This was just before Easter. In the course of the conversation, the approaching performances in the Sistine Chapel were spoken of, par-

ticularly the famous *Miserere* of Allegri. Mozart, with the *naïveté* of his age, requested a copy from the Pope, which he declined giving, explaining, in kind terms, that compliance was out of his power, because the piece was forbidden to be copied under pain of excommunication. The young musician, however, obtained permission to attend the single rehearsal which preceded the public performance. He listened with the most earnest attention; and, on quitting the chapel, hastened home and wrote down the notes. At the public performance he had the manuscript concealed in his hat; and having filled up some omissions, and corrected some errors in the inner parts, he had the satisfaction to know that he possessed the treasure so jealously watched. The next time he was invited to play before the Pope, he ventured to mention what he had done, and produced the manuscript. The Pope listened with amazement, but said with a smile, "The prohibition cannot extend to the memory, and I think you may escape the penalty of excommunication." This composition, afterwards published from a copy sent as a present from Pope Pius the Sixth to the Emperor of Germany, was compared with the manuscript of Mozart, and it was found that there was not the difference of a single note.

From Rome, Mozart went to Naples, where he played in public in so astonishing a manner, that the audience took it into their heads that there was some charm in a brilliant ring which he wore; and he was absolutely obliged to take it off, in order to convince them that it had no share in the wonders he was performing. He now returned to Milan, in order to fulfil his engagement of producing an opera in the Carnival; and, in travelling by the way of Rome and Bologna, he was made, by the Pope, a Knight of the Golden Spur, and elected a member of the Philharmonic Society of the latter city,

the highest distinction that a musician can receive in Italy.

In December, 1770, his opera of *Mithridate* was brought out at Milan, and performed for twenty nights. In consequence of this success, the manager entered into an engagement with him for the composition of the first opera for the year 1773. The opera, *Lucio Silla*, was equally successful with *Mithridate*, having been performed twenty-six times successively. In the intermediate period between the production of these two pieces, he composed, in 1771, *Ascanio in Alba*, at Milan, and *Il sogno di Scipione*, in 1772, at Salzburg.

Dr. Burney, who spent this year, 1772, in Germany, thus writes of Mozart, in his account of his tour*:—"The Mozart family were all at Salzburg last Summer. The father has long been in the service of that court, and the son is now one of the band. He composed an opera at Milan for the marriage of the Archduke with the Princess of Modena, and was to compose another at the same place for the Carnival of this year, though he is now but sixteen years of age. By a letter from Salzburg, dated last November, I am informed that this young man, who so much astonished all Europe by his premature knowledge and performance during infancy, is still a great master of his instrument. My correspondent went to his father's house to hear him and his sister play duets on the same harpsichord; but she is now at her summit, which is not marvellous; 'and,' says the writer of the letter, 'if I may judge of the music which I heard of his composition in the orchestra, *he is one further instance of early fruit being more extraordinary than excellent!*'" This remark, now absolutely ridiculous, was foolish even at the time it was made;

* *State of Music in Germany*, vol. ii.

and Dr. Burney, who was just returned from the scenes of Mozart's triumphs, ought to have known better than to adopt it.

During excursions which he made to Vienna and Munich in 1773, Mozart produced several compositions which were highly esteemed, among which were the opera of *La Finta Giardiniera*, and several masses for the chapel of the Elector of Bavaria. In 1775, on the occasion of the Archduke Maximilian spending a short time at Salzburg, Mozart composed the cantata, *Il Re Pastore*.

Mozart's reputation had now spread throughout Europe, and he was desirous to establish himself in some place where he could gain an independence by his talents. His father suggested Paris; and he set out for that city, accompanied by his mother only, in the year 1777. In his way towards Paris he remained for some time at Munich, in hopes of obtaining there some permanent employment worthy of him. He received much admiration and many compliments from the noble patrons of music in that city; but when he pressed them on the subject of his affairs, he met with nothing but shuffling and evasion. At one time he was told that there was no place vacant; at another, that he was too young, and ought to go to Italy,—a remark which he was well entitled to feel as an insult, considering the length of his previous residence in that country, the works he had composed while there, the manner of their reception, and the honours that were everywhere paid him. At Augsburg, Manheim, and other places through which he passed, he gained some money by performing in public and private. In a letter to his father, written from Augsburg, he says, "My best regards to my dear father, and many thanks for his remembrance of me on my birth-day. Let him feel no uneasiness on my

account. I never lose sight of my God. I acknowledge his power and fear his anger; but, at the same time, love to admire his goodness and mercy towards his creatures. He will never abandon his servant; by the fulfilment of his will, my desires are satisfied; so I can want nothing, and ought to live happily. I shall always make it my duty to follow punctually the commands and counsels which you may have the goodness to give me." In the spring of 1778, he arrived in Paris, where he laboured hard to recommend himself, by his compositions and performances, to the favour of the aristocracy and the public. But he was treated with contumelious neglect by the great, and every effort was made by jealous rivals to prevent or mar the performance of his music. He was disgusted, too, with the wretched taste which then prevailed in the French capital. "You write me," he says to his father, "to pay many visits, in order to make new acquaintances and renew the old; but this is not possible beyond a certain point. The distances are too great, and the streets too dirty for walking; and in a coach one has the pleasure of spending an enormous sum in a single day, which is pure loss, for here the people pay you a great many compliments, but nothing else. They request me to visit them on such a day; I play. They exclaim, *O, he is a prodigy! inconceivable! amazing!*—then 'adieu,' and that is all. I have already spent a great deal of money in coaches, and very often for *not* meeting people. Paris is much changed. The French are not nearly so polite as they were fifteen years ago; at present they verge very nearly on grossness." He afterwards says, "If there were in this place any one possessed of ears to hear, a heart to feel, and the slightest idea of music, I should console myself for all these vexations. But I am among brute-beasts, as regards music. I am here, however, and must submit. God

grant that I may come out with a pure and healthy taste! I pray every day to the Eternal to grant me courage, that I may do honour to myself and to Germany,—that I may earn money, and be enabled to relieve you from your present distressed state. When shall we meet again, and live happily together?"——Weary of this painful and unprofitable life, Mozart left Paris in 1779, and returned to Salzburg.

In the following year he repaired to Vienna; and soon afterwards composed his opera of *Idomeneo*. He had become passionately attached to Mademoiselle Constance Weber, a celebrated actress; but her parents were opposed to their union, on account of the young man's unsettled situation in life. He was desirous to show her family, by this work, that he possessed, in his own talents, the means of honourable independence; and stimulated at once by love and ambition, he produced a piece which he always ranked among the best of his works.

During the remainder of his life, Mozart remained at Vienna, attached to the service of the emperor. Though he was by no means liberally treated, he refused many more advantageous offers made him by different sovereigns, and particularly by the King of Prussia. In one of his visits to Berlin, that monarch offered him three thousand crowns a year if he would engage to superintend his orchestra. But he declined the offer, saying, "Ought I to leave my good emperor?" When one of his friends reproached him for his imprudence in rejecting so good an offer, he replied, "I like to live at Vienna; the emperor is kind to me, and I don't value money." Some vexation he met with at court, however, once induced him to beg his dismission; but a word from the emperor made him give up his design. He was not worldly enough to take advantage of this

favourable opportunity of demanding a settled salary; but this was afterwards fixed by the emperor himself, at the incredibly small sum of eight hundred florins, about eighty pounds sterling; and this paltry allowance was never augmented.

The opera of *Die Entführung aus dem Serail* (The Escape from the Seraglio) was brought out in 1782. At one of the rehearsals, the emperor said to the composer, "My dear Mozart, this is too fine for our ears; there are too many notes." "I beg your majesty's pardon," said Mozart; "there are just as many as there should be." The emperor said nothing; but applauded the piece warmly when it came to be performed. The emperor, however, was not entirely in the wrong. Mozart himself afterwards said, after playing over one of the airs which had been most applauded, "This is very well for a room, but too verbose for the theatre. When I composed this opera, I took delight in what I was doing, and never thought anything too long." He made many corrections and retrenchments on the piece; but, even in its present shape, notwithstanding its many and great beauties, the airs are more lengthened, and fuller of passages of display, than those of his later operas.

Le Nozze di Figaro and *Don Giovanni* were composed in 1787, and were performed at Prague with the most brilliant success. Neither of these operas, however, was at first very favourably received at Vienna. *Le Nozze di Figaro* was wilfully spoiled by the singers, at the instigation, it is said, of rival composers; and the Viennese public, at that time, were incapable of appreciating a work so novel in its style as *Don Giovanni*. Its merits were one day discussed in a large party, at which most of the connoisseurs of the place were present, and Haydn among the rest. They all agreed in speaking of

it in terms of high general praise, but everybody had some fault to find with it. Haydn remained silent, till he was called upon for his opinion. "I cannot give a judgment, gentlemen, upon all these objections you have started," said he; "all I know is, that Mozart is certainly the greatest composer living." The critics looked foolish, and ventured upon no further remarks. Mozart always spoke in a similar manner of Haydn. A composer who stood high enough to have some title to be envious of Haydn, used to tease Mozart by pointing out to him with great satisfaction any little negligences or errors he had discovered in Haydn's new compositions. Mozart bore this for a while, and always endeavoured to get rid of the subject; but at last, his patience becoming exhausted, he said very abruptly, "Sir, if you and I were melted down together, we should not furnish materials for one Haydn." Mozart inscribed his first book of quartets to Haydn, in a brief dedication, remarkable for its simple elegance of expression.

During the last years of Mozart's life, his health, which had always been delicate, rapidly declined. He became morbidly apprehensive of death, and of the unprotected state in which he should leave his family, whom he tenderly loved. Under the influence of such feelings, he used to labour with such unremitting industry, that, in the midst of his exertions, his strength failed him, and he was sometimes carried fainting to bed. It was evident that he was destroying himself by this immoderate application. His wife and his friends endeavoured to divert his mind, and withdraw him from his painful thoughts, by getting him to join them in visits and little excursions: but he remained absent, abstracted, and sunk in melancholy reflection; and he only recovered his energy when he returned to his labours, and became absorbed in his grand and beautiful con-

ceptions. Sometimes, too, he endeavoured to get rid of his painful thoughts of the future by a reckless enjoyment of the passing hour. But he was never of dissolute habits; and his thoughtless extravagance, the occasional rebound of an elastic spirit from its state of diseased and almost insane depression, is more to be regretted than made a matter of reproach.

His exemplary wife, ever indefatigable in her anxiety for his health and comfort, used to get the friends whose society he most enjoyed, to pretend to surprise him at times when, after many hours' application, he ought to have been at rest: but though their visits pleased him, he did not lay aside his pen; they generally failed in their attempts to engage him in conversation, and he soon went on with his writing, apparently unaware of their presence.

In this melancholy state of mind he composed the operas of the *Zauberflöte* (Magic Flute) and the *Clemenza di Tito,* and also the *Requiem,* or Mass for the Dead. It was while writing the first of these operas that he was seized with fainting fits. The *Zauberflöte* met with an enthusiastic reception from the public; but the state of the composer's health did not allow him to conduct the orchestra for more than nine or ten representations. When he was no longer able to go to the theatre, he used to lay his watch by his side and follow, in imagination, the progress of the performance. "Now," he would say, "the first act is over,—now they are singing such an air;" and then the recollection that it was the decay of his own strength that compelled him to sit inactive at home, would bring back all his gloomy anticipations of approaching dissolution.

The celebrated *Requiem* was the last of his works. One day, it is said, he received a visit from a stranger, apparently of some consideration, who said that a per-

son of rank who had lost a dear relative, was desirous of commemorating that event by the performance of a solemn service, for which he requested Mozart to compose a *Requiem*. Mozart engaged to execute the work in a month; and, on the stranger desiring to know the price he set upon it, mentioned a hundred ducats, which the visitor laid upon the table, and disappeared. Mozart remained lost in thought for some time; he then suddenly called for pen, ink, and paper, and in spite of his wife's entreaties, began to write. For several days he wrote day and night with unabated ardour; but his feeble constitution was unable to support such efforts. One morning he fell down senseless, and was obliged to suspend his labour. Some days after, when his wife was endeavouring to divert him from his gloomy forebodings, he said to her, "I am certain that I am writing this *Requiem* for myself,—it will be my funeral service;" and it was impossible to remove this impression from his mind. As he went on, he felt his strength diminish from day to day, and the score advanced slowly. At the month's end, the stranger again appeared, and asked for the *Requiem*. Mozart said he had found himself unable to keep his word, and requested another month; adding that the work had interested him more than he had expected, and that he had extended it beyond his original design. "In that case," said the stranger, "it is but just to increase the remuneration; here are fifty ducats more." Mozart, in astonishment, begged to know who he was; but this information he declined to communicate, but said he should return in a month. Mozart called one of his servants, and ordered him to follow this extraordinary personage, and endeavour to find out who he was; but the servant returned without being able to trace him. Poor Mozart, in a state of mind at once enfeebled and

excited, imagined that the stranger was some supernatural being, sent to warn him of his approaching end, and applied himself to the *Requiem* with greater ardour than ever. During his labour he was seized with frequent fainting fits, and reduced to the most extreme debility. On the day of his death, he desired the score to be brought to his bed. "Was I not right," he said to his afflicted wife, "when I assured you that it was for myself that I was composing this *Requiem?*" At the end of the month the stranger returned, and found that the work was still unfinished; but its author was no more.

The *Requiem* was afterwards completed by Sussmayer, a composer of considerable eminence, who was a friend of Mozart's family. The circumstances under which this work was composed, and the state in which it was when Mozart's pen was arrested by death, have occasioned, at different times, a good deal of controversy in Germany; but the matter has not been fully cleared up. In the year 1827, an edition of the *Requiem* was published by André, a respectable music-publisher at Offenbach, the preface to which contains all the information on the subject that can now be obtained. From M. André's statements it would appear, that the person by whom Mozart was employed to compose this work, was a Count Waldseck, who, having lost his wife, took it into his head not to obtain, but to pretend to compose, a *Requiem* to her memory; that he determined to procure a composition of which the reputed authorship would do him credit; and that his steward was Mozart's mysterious visitant. M. André's evidence amounts to a presumption, and nothing more, that this might have been the case; but the truth will now probably never be ascertained.

After Mozart's death, his widow begged Sussmayer to

examine and put in order his manuscripts, which were in great confusion; and the unfinished *Requiem* being found among them, she requested him to complete it, which he accordingly did. It appears from a letter written by her to M. André, in answer to some inquiries made by him, that the movements, from the beginning down to the *Dies iræ* were completed by Mozart; but that, of the subsequent movements, *viz.*, the *Dies iræ*, the *Tuba mirum spargens sonum*, the *Rex tremendæ majestatis*, the *Recordare*, and the *Confutatis*, Mozart had made only a sketch or outline, consisting of the principal voice parts, with indications of the most prominent effects in the instrumental accompaniments; and that the voice parts had been filled up, and the instrumental score completed, by Sussmayer. In M. André's edition, he has distinguished as far as possible, by means of marks, the original work of Mozart, from Sussmayer's additions.

It is deeply to be regretted, that Mozart was prevented from completing this most pathetic and impressive of all his productions. No unpleasant feeling of uncertainty, indeed, can subsist as to its entire authenticity; because, independently of all other proof, the music itself furnishes internal evidence that every idea it contains flowed from the mind of Mozart himself, and that what remained to be done consisted of *remplissage*,—a task which a skilful musician could execute in precise conformity with the clearly indicated intentions of the author. But had he lived, he would have given the work a conclusion worthy of its greatness, the want of which has rendered it necessary to finish by a repetition of the opening movement with different words.

Mozart died on the 5th of December, 1791, before he had completed his thirty-sixth year. With many

weaknesses, his character appears to have been singularly interesting. He was "In wit a man, simplicity a child." He was a man, not only in the gifts which raised him to the summit of excellence in his art, but in some of the noblest qualities of human nature; while he was a child in relation to that worldly wisdom without which no man can safely tread the dangerous paths of human life. His health was always delicate; he was thin and pale, and appeared never to have reached his natural growth. In his face there was nothing remarkable but the variety of expression it assumed, according to the feelings which affected him at the moment; nor was there anything extraordinary in his habits, if we except his extreme fondness for the game of billiards. From his earliest years his whole mind was so engrossed with musical ideas, that he never acquired the knowledge of the world requisite for transacting the most ordinary business. His fixing his affections on the admirable woman whom he married, was the wisest act, as it was the happiest event, of his life. Constance Weber was his guide, his monitress, his guardian angel. She regulated his domestic establishment, managed his affairs, was the cheerful companion of his happier hours, and his never-failing consolation in sickness and despondency. He passionately loved her, and evinced his feelings by the most tender and delicate attentions. Her health, like his own, was precarious. During a long illness which she had, he used always to meet the friends who came to visit her with his finger on his lips, to caution them against noise; and so much did this gesture become a habit with him, that, long after her recovery, he used to meet his friends with his finger on his lips, and address them in a whisper. It was his practice to ride out early in the morning; and, while her illness continued,

he used to leave a note upon her pillow, folded like a physician's prescription, and containing some little affectionate message or advice.

Mozart was utterly incapable of meanness or duplicity of any sort. He was frank and candid in the expression of his sentiments, and as prompt and liberal in acknowledging merit as he was decided in exposing arrogant pretension, jealousy, or envy. He was, too, disinterested and benevolent in the highest degree, and the extreme kindness of his nature was grossly abused by artful performers, music-sellers, and managers of theatres. Whenever any poor artists, strangers in Vienna, applied to him for assistance, he offered them the use of his house and table, introduced them to the persons whom he thought could be of use to them, and frequently composed for their use concertos, of which he did not even keep a copy, in order that they might have the exclusive advantage of playing them. But, not content with this, they sold these pieces to music-publishers; and thus repaid his kindness by robbing him. He seldom received any recompense for his pianoforte compositions, but generally wrote them for his friends, who were, of course, anxious to possess some work of his for their own use, and suited to their powers of playing. Artaria, a music-seller of Vienna, and other members of the trade, contrived to get possession of many of these pieces, and published them, without obtaining the author's consent, or making him any remuneration for them. A Polish Count, who was invited to a concert at Mozart's house, heard a quintet performed for the first time, with which he was so greatly delighted that he asked Mozart to compose for him a trio for the flute. Mozart agreed, on condition that he should do it at his own time. The Count next day sent a polite note, expressive of his thanks for the

pleasure he had enjoyed, and, along with it, one hundred gold demi-sovereigns (about 100*l.* sterling). Mozart immediately sent him the original score of the quintet that had pleased him so much. The Count returned to Vienna a year afterwards, and, calling upon Mozart, inquired for the trio. Mozart said that he had never found himself in a disposition to write anything worthy of his acceptance. "Perhaps, then," said the Count, "you may find yourself in a disposition to return me the hundred demi-sovereigns I paid you beforehand." Mozart instantly handed him the money, but the Count said not a word about the quintet; and the composer soon afterwards had the satisfaction of seeing it published by Artaria, arranged as a quartet, for the piano-forte, violin, tenor, and violoncello. Mozart's quintets for wind instruments, published also as piano-forte quartets, are among the most charming and popular of his instrumental compositions for the chamber; and this anecdote is a specimen of the manner in which he lost the benefit he ought to have derived, even from his finest works. The opera of the *Zauberflöte* was composed for the purpose of relieving the distresses of a manager, who had been ruined by unsuccessful speculations, and came to implore his assistance. Mozart gave him the score without price, with full permission to perform it in his own theatre, and for his own benefit; only stipulating that he was not to give a copy to any one, in order that the author might afterwards be enabled to dispose of the copyright. The manager promised strict compliance with the condition. The opera was brought out, filled his theatre and his pockets, and, some short time afterwards, appeared at five or six different theatres, by means of copies received from the grateful manager.

Notwithstanding the indefatigable ardour with which

Mozart used to write at those times when his mind was strongly engaged in his work, at other times he would give himself up to indolence, and often procrastinated the completion of a piece till the moment of performance was at hand. On such occasions he got out of the scrape, sometimes by working with surprising rapidity, and at other times by trusting to his powers of memory, and playing a piece without having written it down. The celebrated overture to *Don Giovanni* was entirely written during the night previous to the first performance of the opera, after he had spent the day in the fatiguing occupation of conducting the general rehearsal. He began his task about eleven o'clock at night, having got his wife to make him some punch, and to sit by him to keep him awake. He wrote while she ransacked her memory for the fairy tales of her youth, and all the humorous and amusing stories she could think of. As long as she kept him laughing till the tears ran down his cheeks, he got on rapidly, but if she was silent for a moment, he dropped asleep. Seeing, at last, that he could hold out no longer, she persuaded him to lie down for a couple of hours. At five in the morning she awoke him, and at seven, when the copyists appeared, the score was completed. There was barely time to write out the necessary number of parts, and the overture was performed without any rehearsal,—a thing which, in those days, could have been done nowhere but in Germany.

It has always been said that this overture was *composed* during the night before its first performance; but Mozart was not in the habit of composing with the pen in his hand. His practice was, not merely to form in his mind a sketch, or outline, of a piece of music, but to work it up and complete it in all its parts; and it was not till this was done that he committed it to paper,

which he did with rapidity, even when surrounded by his friends and joining in their conversation. There can be no doubt, that the overture to *Don Giovanni* existed, fully formed in his mind, when he sat down to write it the night before its performance; and even then, his producing, with such rapidity, a score for so many instruments, and so rich in harmony and contrivance, indicates a strength of conception, and a power of memory altogether wonderful. He himself has given an interesting account of his method of composition in a letter to one of his friends, a noble amateur, of which a translation from the original manuscript, in the possession of Mr. Moscheles, is published in the *Harmonicon* for November, 1825. The whole letter is full of delightful simplicity, and gives a very favourable impression both of the head and heart of the writer.

"You say you should like to know my way of composing, and what method I follow in writing works of some extent. I can really say no more upon this subject than the following,—for I myself know no more about it, and cannot account for it. When I am, as it were, completely myself, entirely alone, and of good cheer,—say travelling in a carriage, or walking after a good meal, or during the night when I cannot sleep,—it is on such occasions that my ideas flow best and most abundantly. *Whence* and *how* they come, I know not, nor can I force them. Those ideas that please me I retain in memory, and I am accustomed, as I have been told, to hum them to myself. If I continue in this way, it soon occurs to me how I may turn this or that morsel to account, so as to make a good dish of it, —that is to say, agreeably to the rules of counterpoint, the peculiarities of the different instruments, &c. All this fires my soul; and, provided I am not disturbed, my subject enlarges itself, becomes methodized and

defined, and the whole, though it be long, stands almost finished and complete in my mind, so that I can survey it, like a fine picture or a beautiful statue, at a glance. Nor do I hear in my imagination the parts *successively*, but I hear them, as it were, all at once. The delight this gives me I cannot express. All this inventing, this producing, takes place, as it were, in a pleasing, lively dream; still the actual hearing of the *tout ensemble* is, after all, the best. What has been thus produced I do not easily forget; and this is, perhaps, the best gift I have my Divine Maker to thank for.

"When I proceed to write down my ideas, I take out of the bag of my memory, if I may use that phrase, what has previously been collected into it in the way I have mentioned: for this reason, the committing to paper is done quickly enough, for every thing, as I said before, is already finished; and it rarely differs on paper from what it was in my imagination. At this occupation I can, therefore, suffer myself to be disturbed; for, whatever may be going on around me, still I write, and even talk on trifling matters. But why productions take from my hand that particular form and style which makes them *Mozartish*, and different from the works of other composers, is probably owing to the same cause which renders my nose so-and-so, large, or aquiline, or, in short, makes it Mozart's, and different from those of other people; for I really do not study to aim at any originality. I should, in fact, not be able to describe in what mine consists; though I think it quite natural, that persons who have really an individual appearance of their own, are also differently organized from others, both externally and internally. Let this suffice, and never, my best friend, never trouble me again with such subjects."

A celebrated female performer on the violin being in

Vienna in the year 1786, solicited Mozart to compose a piece for their joint performance at her concert. With his characteristic good-nature he agreed to do so, and accordingly composed and arranged, in his mind, his well known sonata for the piano-forte and violin, in B flat, esteemed one of the finest of his works of this class. But the day of the concert approached, and the lady, full of anxiety, endeavoured, without effect, to get him to commit it to paper; it was only the evening before the concert that he sent her the violin part. The concert was attended by the court, and all the rank and fashion of Vienna. The sonata began; the performance of both artists was perfect, and the audience in raptures. But there was one personage in the room whose enjoyment exceeded that of all the rest of the audience,—it was the Emperor Joseph the Second, who, in his box over the heads of the performers, was able, by means of his opera-glass, to see that Mozart had nothing before him but a sheet of blank paper. At the end of the piece, the emperor beckoned Mozart to his box, and said to him, in a half-whisper, "So, Mozart, you have once more trusted to chance!"—"Yes, Sire," answered the composer, with a smile of mingled triumph and confusion. Had he previously played over the piece along with the lady, this feat would not have been so very wonderful, even though he had not written down the piano-forte part, but he had never once heard it along with the violin.

Among his most favourite composers were Porpora, Durante, Leo, and Alessandro Scarlatti; and a comparison of his scores with those of Gluck shows how much he had studied the works of that great master: but he placed Handel above all other musicians. "Of all of us," he was wont to say, "Handel understands best how to produce a great effect; when he chooses, he

can strike like a thunderbolt." He was not given to talking of his own works; but, among his operas, he gave the preference to *Idomeneo* and *Don Giovanni.*

Notwithstanding his good-nature, his well-known delicacy of ear, and power of detecting the most minute errors, made the performers very much afraid of singing his music in his presence. In one of his visits to Berlin he arrived in the evening, and found, on inquiry at the inn, that his *Entführung aus dem Serail* was the opera that night at the theatre. He immediately repaired thither, and placed himself at the entrance of the pit, that he might listen without being observed. But he was sometimes so much pleased, and at other times so much provoked, by the performance, that he insensibly got close behind the orchestra, continually expressing his pleasure or disapprobation pretty audibly. At last they came to an alteration which had been made in one of his airs, at which, unable to restrain himself, he called out to the orchestra that it ought to be played in a different manner. Everybody began to stare at the man in a great coat, who was making all this noise. Some person in the orchestra recognised him, and in a moment the performers were told that Mozart was in the theatre. There was a general panic on the stage, and some of the fugitives were so frightened, that they could not be prevailed upon to return till Mozart went behind the scenes, and succeeded, by good-humoured compliments, in restoring their confidence, and getting them to go on with the piece.

Mozart's works consist of Italian and German operas, masses, and other compositions for the church, and symphonies, quintets, quartets, sonatas, concertos, and other instrumental pieces.

Of his operas, nine were composed to Italian words;—*La Finta Semplice, Mithridate, Lucio Silla, La Giardiniera,*

Idomeneo, *Le Nozze di Figaro*, *Don Giovanni*, *Così fan tutte*, and *La Clemenza di Tito*. He wrote only three German operas, the *Entführung aus dem Serail*, the *Schauspiel-director*, and the *Zauberflöte*.

Mozart was the founder of a school of dramatic music, to which every composer who has flourished since his time may be considered as belonging. Its chief peculiarity consists in the fulness of the orchestral parts; and hence it has been called, by M. Choron and others, the *dramatic symphony*. In the operas of Mozart, the accompaniments, even of the airs, display a richness of harmony, and a variety in the combinations of the different instruments, previously unexampled; while, during the long finales and other concerted pieces, in which the most animated and busy scenes of the piece are carried on, the music of the orchestra consists of a series of movements which are written and played in the symphony style, and, instead of accompanying, are accompanied by, the performers on the stage, who carry on the dialogue in a succession of vocal phrases written *upon* the instrumental symphony, while their motions are regulated by its time. This method, when used with the exquisite skill and judgment of Mozart himself, was found to be not only delightful to the ear, but quite consistent with the proper rapidity and freedom of dramatic action. In his operas, even while the orchestra is in the full career of a symphonic movement, the vocal phrases given to the singers are so well separated from each other, so distinctly marked and easily enunciated, so well accented, emphatic, and expressive, that they stand out, as it were, in strong relief from the instrumental ground of the picture, and can be expressed by the performers without constraint or injury to the spirit and effect of the scene. This method, accordingly, was so attractive, that its universal adoption has made all

the older music of the stage appear meagre and unsatisfactory; and modern audiences will hardly listen with patience even to the masterpieces of Gluck, Piccini, or Paesiello;—an unhappy, but necessary consequence of the ceaseless changes to which every description of music—save the highest of all—is liable. By the more immediate followers of Mozart in Germany, Italy, France, and England,—Winter, Mayer, Cimarosa, Mehul, Cherubini, and Storace,—this application of symphonic composition to the stage was kept within Mozart's own bounds; but, more recently, the orchestra has been assuming a more and more prominent position. Even in the hands of the greatest masters of the present day, it is frequently allowed to gain an undue ascendancy, at the expense of the vocal performers; and, in the most fashionable productions of the living Italian composers, the singers can only, by means of bellowing and screaming, contrive to be heard amidst the "pitiless storm" which rages in the orchestra.

Mozart, though eminently original in his ideas, was indebted, in his dramatic music, to the best models then existing. Like Gluck, he discarded the conventional rules as to the length and construction of the airs, and followed no guide but the expression of sentiment and the production of dramatic effect; while he gained from the Italian school a melody, the phrases of which are more flowing, round, and extended, than those of Gluck. This, however, relates only to the form of his music; its substance was his own. His divine airs and ravishing harmonies sprang from the inexhaustible fountain of his own heart, and were the language given him by nature to express the feelings and emotions with which that heart overflowed. But his power of musical expression was limited by the range of those feelings. He could make his listeners sigh, or weep, or tremble; he could

dissolve them in tenderness, or fill them with awe; because such emotions were familiar to his own mind. He could inspire tranquillity and cheerfulness, but seldom gaiety, and never mirth. He could raise a smile, but not laughter. He has written comic operas, but their comedy lies in their subjects, their situations, or their dialogue, not in their music. In his *Figaro*, for example, we find hardly a trait of the light-hearted, quaint, grotesque Spanish barber, drawn by the original French dramatist, and so faithfully rendered by Rossini. Figaro laughs at his master while he foils his designs; but Mozart gives the character quite a different air, and by throwing into it considerable dignity and passion, makes it interesting instead of comic. In all the comic pieces of Mozart, there is not a single air which speaks the language of comedy, without the aid of words, like the "Se fiato in corpo avete" of Cimarosa, or the "Largo al factotum" of Rossini. The song in *Don Giovanni*, "Madamina, catalogo è questo," sung by *Leporello*, the valet, is in the style of the broadest comedy; but let it be sung without words or comic gestures, and a person unacquainted with it might suppose it to express impetuous passion, melting into the softest tenderness. The passages in which Mozart is really comic, occur in the same opera, and in situations where the ludicrous is wildly mixed with horror. In the scene with the statue in the church-yard, every inflexion of *Leporello's* voice is full of grotesque terror; and this is the case, also, when he bursts into his master's room, exclaiming that the "man of stone" is on the stairs, and imitating the heavy tread of the unearthly visitant. But the ludicrous often mingles with the horrible in the most gloomy imagination. In the *Così fan tutte*, which is a piece of pure *badinage* from beginning to end, and in which there is not more seriousness than in Lord Byron's *Beppo*, Mozart has

thrown into the music a tone of feeling and passion which is constantly at variance with the levity of the characters and the farcical nature of the incidents.

This deficiency of *vis comica* in these comic operas might have been a serious objection to them, were it not for their innumerable beauties, among which it is diminished to a speck. In order to be faultless as works of art, they ought certainly to have combined the vivacity and humour of Rossini with Mozart's own tenderness, melancholy, and passion. But the same work cannot exhibit the results of different and probably incompatible mental temperaments; and it would be as unreasonable to expect from Mozart the sparkling gaiety of Rossini, as to expect from Rossini the profound feeling of Mozart. That the qualities of Mozart are immeasurably higher than those of Rossini is disputed by none; but the best comic pieces of the Italian composer are so full of amusement, and so calculated to please the popular ear, that their liveliness and brilliancy, aided by the love of novelty, have, for the time, thrown into the shade the far less perishable beauties of his illustrious predecessor.

The two operas, *Idomeneo* and *La Clemenza di Tito,* are perfect specimens of the serious musical drama, unrivalled by any works of this lofty class which have either preceded or followed them. In the *Zauberflöte,* the genius of Mozart has luxuriated in the romantic wildness of the subject, and produced creations of enchanting beauty, like those of Shakspeare in the *Midsummer Night's Dream.* But it is in the impassioned scenes and unearthly horrors of *Don Giovanni* that he has displayed his highest powers; and this astonishing production is the greatest triumph that has yet been achieved in dramatic music.

In sacred music, Mozart, like every other composer, must yield to Handel; but the *Requiem* is the most

solemn, expressive, and deeply affecting religious composition that has appeared since the days of that mighty master. In his masses, written for the ordinary service of the church, he has conformed to the prevailing taste of the time, and mingled strains full of sublimity and devotional feeling with light and airy passages, at variance alike with the style of ecclesiastical music and with the sentiments which it ought to inspire. His sacred musical drama, *Davide Penitente,* has never been performed in England, though one or two of the airs have been sung at our Festivals. The effect of the work, when given entire, is described by those who have heard it as being very great; the concluding fugue, in particular, and double chorus with which it terminates, being of surpassing grandeur.

In instrumental music he has never yet been excelled. His magnificent symphonies are the delight of every audience; and every amateur, worthy of the title, knows well his exquisite quartets and quintets. His concertos and sonatas for the piano-forte have been, in a considerable measure, laid aside to make way for more modern compositions; some of which, being written by truly great masters for an instrument, the powers of which have been greatly enlarged, are really more striking and effective; while others are popular merely because they afford room for a display of showy execution. But, from pieces of the former as well as the latter kind, we turn with pleasure to the pure, delicate, and graceful music of Mozart, when performed by an artist of a spirit congenial to his own,—an artist such as JOHN CRAMER, whose recent retirement from his profession is a loss which the musical world will long have reason to deplore.

Among the German composers who flourished in the latter part of the last century, none, for a time, enjoyed greater popularity than PLEYEL. He was born in

Austria, in 1757, and studied under Haydn. He was for a considerable time chapel-master at Strasburg, but spent the latter part of his life in Paris, where he was an extensive publisher of music. Pleyel's compositions are very numerous, and almost entirely instrumental, consisting of orchestral symphonies, quartets, trios, duets, concertos, sonatas, &c., for various instruments. Dr. Burney, speaking of Pleyel in 1789, says, "There has lately been a rage for the music of Pleyel, which has diminished the attention of amateurs and the public to all other violin music. But whether this ingenious and engaging composer does not draw faster from the fountain of his invention than it will long bear, and whether his imitations of Haydn, and too constant use of semitones, and coquetry in *rallentandos* and pauses, will not be soon construed into affectation, I know not; but it has already been remarked by critical observers, that his fancy, though at first so fertile, is not so inexhaustible but that he frequently repeats himself, and does not sufficiently disdain the mixture of common passages with his own elegant ideas." Though the true character of Pleyel's music was thus early appreciated by judicious critics, yet the rage for it went on increasing; and, for many years after Burney wrote, and long after the music of Haydn and Mozart had been introduced into England, the quartets, sonatas for the piano-forte, and other instrumental compositions of Pleyel, were in general use, to the exclusion of the far superior works of those masters. Perhaps our amateurs have now erred in going to the opposite extreme; for, though Pleyel's music possesses neither depth of harmony, greatness of conception, nor strength of feeling, yet it is often exceedingly melodious, elegant, and graceful; and some of his quartets ought still to be among the stock pieces of every society of amateurs.

CHAPTER XIV.

THE MUSIC OF THE REFORMED CHURCH.—METRICAL PSALMODY.

THE music which, at the time of the Reformation, was adopted in the Liturgy of the Church of England, did not differ much from that which had been employed in the corresponding parts of the Romish ritual. The English Liturgy, or Book of Common Prayer, was published, and ordered to be generally used, in 1548; and, in 1550, the whole cathedral service was set to musical notes, and published by John Marbeck, organist, of Windsor. The chants of the principal hymns, such as the *Te Deum Laudamus*, and responses, contained in this book, were nearly the same with the missals, graduals, and antiphonaries formerly used. The anthems, too, originally composed for the Reformed Church, appear to have been similar to those previously used, except that their words were English instead of Latin; and the great ecclesiastical composers of the time of Edward the Sixth, of whom some account has already been given, have also left specimens of their previous compositions of a similar kind, adapted to the Latin words of the Romish ritual. When Queen Mary abrogated all the laws of her predecessor concerning religion, and restored the Romish service, it appears that the compositions of the same masters, Tye, Tallis, Bird, &c., with Latin words, were again performed in the churches; for the list of the establishment of the queen's chapel contained nearly the same names with that of Edward the Sixth. And it is not a little remarkable that, after the accession of Elizabeth, the establishment of the royal chapel

remained almost the same as in the two preceding reigns. These great harmonists seem to have been little troubled with religious scruples.

Elizabeth succeeded to the crown in November, 1558, and, in April following, gave the royal assent to the Bill for the uniformity of Common Prayer; and the Book of Common Prayer, thus established by law, was published immediately afterwards. At this time, religious dissensions ran very high; and, in respect to church music, in particular, the Puritans had begun to raise that clamour against "playing upon organs," "curious singing," and "tossing about the psalms from side to side"—meaning responsive or alternate singing,—which, at a subsequent period, banished, for a time, choral music from our churches. Elizabeth, in these circumstances, conducted herself with the wisdom which belonged to her character; avoiding, on the one hand, the bigotry and superstition of the Romish Church, and, on the other, the fanaticism of the violent reformers. "In 1560," says Heylin, in his *Ecclesiastical History*, "the Church of England, as it was first settled and established under Queen Elizabeth, may be regarded as brought to perfection. The government of the Church by archbishops and bishops; its doctrines reduced to their ancient purity, according to the articles agreed on in Convocation, 1552; the Liturgy, conformable to the primitive patterns, and all the rites and ceremonies therein prescribed, accommodated to the honour of God and increase of piety. The festivals preserved in their former dignity; the sacrament celebrated in the most reverend manner; music retained in all such churches in which provision had been made for the maintenance of it, or where the people could be trained up, at least, to *plain song*. All which particulars were either established by the laws, commanded by the

queen's injunctions, or otherwise retained by virtue of some ancient usages not by law prohibited. Nor is it much to be admired [wondered at], that such a general conformity to those ancient usages was constantly observed in all cathedrals, and the most part of the parish churches, considering how well they were precedented by the court itself; in which the Liturgy was officiated every day, both morning and evening, not only in the public chapel, but the private closet;—celebrated in the chapel with organs and other musical instruments, and the most excellent voices, both of men and children, that could be procured in all the kingdom."

During Queen Elizabeth's reign the Puritans made frequent demonstration of their hostility to the service of the Established Church. In 1571, they published a Declaration, or *Confession*, in which they say, "Concerning singing of psalms, we allow of the people's joining with one voice in a plain tune, but not of tossing the psalms from one side to the other, with intermingling of organs." In 1586 a pamphlet was extensively circulated, entitled *A Request of all true Christians to the House of Parliament*, which, among other changes, prays "that all cathedral churches may be put down, where the service of God is generally abused by piping with organs, singing, ringing, and trowling of psalms from one side of the choir to the other, with the squeaking of chanting choristers, disguised (as are all the rest) in white surplices; some in corner caps and silly copes, imitating the fashion and manner of Antichrist, the Pope, that man of sin and child of perdition, with his other rabble of miscreants and shavelings." These are specimens of the spirit in which this hostility was carried on, with increasing violence, till it at length accomplished its object.

There was much that required reformation in the musical service of the church. It was so complicated in its harmony, the voices were so intricately blended, and single syllables were set to such long divisions and passages of notes, that the words were unintelligible, and the music consequently unfit for the purposes of devotion. This evil was reformed by Queen Elizabeth. When she established the Liturgy in the manner already mentioned, she published injunctions to the clergy, in one of which, on the subject of church music, it is said,—"The Queen's majesty neither meaning in anywise the decay of anything that might conveniently tend to the use and continuance of musick, neither to have the same so abused in any part of the church, that thereby the common prayer should be worse understood by the hearers, willeth and commandeth that there be a modest and distinct song, so used in all parts of the common prayers of the church, that the same may be as plainly understood as if it were without singers." This injunction has been generally obeyed, and its effect has been the unrivalled excellence of the choral music of the Church of England, which, while it possesses all the grandeur which the power of harmony can bestow, is grave, solemn, and devout, and free from that mixture of intricate counterpoint with light and florid airs, which gives such a motley and incongruous character to the music of the Romish Church. But the Puritans of the sixteenth and seventeenth centuries attacked without discrimination every thing, whether good or bad, that was derived from the ancient service of the church; and therefore, not content with the reform which had been effected in choral music, they still insisted on its total abolition.

Besides the music properly belonging to the Liturgy of the Church of England, the character and form of

which was thus settled by law, there is another important branch of church music, common to all Protestant places of worship. This is METRICAL PSALMODY, to the origin of which we have already had occasion to advert; but it is necessary now to trace somewhat more particularly its introduction into Great Britain.

Metrical Psalmody appears to have been used so early as the twelfth or thirteenth century, by the celebrated sect of the Albigenses, who anticipated, in some measure, the reformers of later times, and were cruelly extirpated as heretics. It is recorded by ecclesiastical writers, that when their great persecutor, Simon de Montfort, in 1210, had lighted a pile for the destruction of a body of them, they threw themselves into the flames, to the number of a hundred and forty, singing psalms. Psalms were sung in England by the disciples of Wickliffe in the fourteenth century, and by those of John Huss and Jerome of Prague in the fifteenth; and it appears from a hymn-book of the Bohemian brethen, printed in 1538, (of which an account is given by Burney,) that the tunes used by them were taken from the chants to which the Latin hymns of the Romish church were sung. This, doubtless, was the case with the psalms of the other sects that have been mentioned.

Some of the oldest of the psalm tunes still extant are said to have been composed by LUTHER. This great reformer was not only a lover of music, but conversant with the art. In one of his epistles, he places music above all arts and sciences, except theology, because religion and music are alone able to soothe and compose the mind. In the same epistle he says, "We know that music is hateful and intolerable to demons;" and thus he concludes, "I verily think, and am not ashamed to say, that, except theology, no art is comparable to music." Luther is supposed to be the author of the

melody to which we sing the hundredth psalm, and of the hymn on the Last Judgment; but this belief is not supported by any positive evidence. Tradition gives to him several fine melodies, which are preserved in the German psalm-books, and still sung in all the Lutheran churches*. But, though he may or may not have composed any of those tunes, it is certain that he himself published a collection of psalms in the German language, for the use of the reformed church; declaring, in one of his epistles, that he intended, according to the example of the ancient fathers of the church, to make psalms or spiritual songs for the common people, that the Word of God might continue among them in psalms, if not otherwise.

This example of publishing metrical versions of the psalms in the vernacular tongue, was soon followed in other countries. In France, the celebrated poet, Marot, about the year 1540, versified thirty of the psalms; and they acquired such favour, that, in spite of the censures of the Sorbonne, they were sung by the king, queen, and chief personages of the court, to the tunes of the most favourite songs of the time. Marot, afraid of persecution for heresy, fled to Geneva, where he versified twenty more of the psalms; and these, with the thirty which had been published at Paris, were printed at Geneva in 1543, with a preface by Calvin himself. The remainder of the psalms were afterwards turned into French verse by Theodore Beza; and the whole were published at Strasburg in 1545.

None of these publications contained music,—the psalms, being at first sung to such secular tunes as were conceived to be most suitable to them. But, soon

* Some of these may be found in the third volume of *Burney's History*.

afterwards, different persons composed tunes expressly adapted to the metrical versions. The first of these seems to have been GUILLEAUME FRANC, who composed a set of tunes published at Geneva, but without harmony, as singing in parts was not permitted by Calvin. The other composers of these tunes were LOUIS BOURGEOIS, CLAUDE GOUDIMEL, and CLAUDE LE JEUNE, whose different collections, published in the latter part of the sixteenth century, are still extant. Of these composers (except Le Jeune, who was distinguished in other branches of the art), very little is known. Goudimel, in consequence of his having set to music Marot's psalms, was one of the victims in the massacre of St. Bartholomew. His work, which was first printed at Paris, was afterwards reprinted in Holland, in 1607, for the use of the Calvinists, but it seems not to have been well adapted for congregational singing; for, in an edition of the psalms of Le Jeune, printed at Leyden, in 1633, the editor says that, "In publishing the psalms in parts, he had preferred the music of Claude Le Jeune to that of Goudimel; for, as the counterpoint was simply note for note, the most ignorant of music, if possessed of a voice, and acquainted with the psalm-tune, might join in the performance of any one of them; which is impracticable in the compositions of Goudimel, many of whose psalms, being composed in fugue, can be performed only by persons well skilled in music."

The first authority for the use of psalmody in England appears to have been the Act of Uniformity for the use of common prayer in English, in 1548, which contained a proviso, that "it shall be lawful for all men, as well in churches, chapels, oratories, and other places, to use openly any psalm or prayer taken out of the Bible, at any due time; not letting or omitting thereby the

service or any part thereof mentioned in the said book;" that is, the Book of Common Prayer. In the following year, 1549, a metrical version of fifty-one of the psalms was published by Thomas Sternhold. It was reprinted in 1552; but neither edition contained musical notes. The entire version of the psalms was not published till 1562, when it was subjoined, for the first time, to the Book of Common Prayer, under this title,—"The Whole Booke of Psalmes, collected into English Metre, by T. Sternhold, J. Hopkins, and others, conferred with the Ebrue, with apt notes to sing them withal." These notes consist of the mere tunes, without bass or any other part. The tunes are chiefly German, and the same which are still used in the Continental Lutheran and Calvinist churches. From this it may be inferred that the same tunes had been previously known in England, and made use of from the time that metrical psalmody was allowed in our churches; and many of these venerable old melodies are retained in our worship to this day.

The first collection of these psalm-tunes, set in parts, was published in 1579, by William Damon, under the following title:—"The Psalms of David in English Meter, with notes of four parts set unto them by GUILIELMO DAMON, to the use of the godly Christians, for recreating themselves, instede of fonde and unseemely ballades." An excellent edition of the psalms, containing a separate tune for every psalm, was published by T. Este in 1594. Several eminent musicians, among whom were Dowland and Farnaby, were contributors to this work. The principal melody is given to the *tenor*, and the other parts are *cantus*, (treble) *altus*, (counter-tenor) and *bassus*. The counterpoint is simple, or note against note; and the harmony excellent. A still more valuable collection is that of RAVENSCROFT, first published in 1621, which

contains a different melody for every psalm. Many of them are by the editor himself, and others are taken from the German, French, and Flemish collections. The harmony, in four parts, was composed by twenty-one English musicians, among whom we find the distinguished names of Tallis, Dowland, Morley, Bennet, Farnaby, and John Milton, the father of the poet. In this publication Ravenscroft has put the name of Dowland to the hundredth psalm; from which circumstance, the Rev. W. Lisle Bowles* has inferred that Luther could not have been its author,—strengthening this conclusion by showing that the air is so well adapted, not merely to the metre, but to the accent, of the first verse of the English psalm, that it must have been composed expressly for those words. But this is by no means conclusive; for, in the first place, all that is indicated by Ravenscroft is, that the *parts* were added by Dowland, the melody itself being placed by him, in the index, among the French tunes; and, in the second place, no argument deduced from any supposed attention, on the part of the composers of those days, to the accent or prosody of language, is entitled to much weight. Dowland's secular compositions show that he was wholly inattentive to such considerations. Mr. Bowles, therefore, has left the question as to Luther's authorship of the music of this psalm just where he found it. There is no difficulty in supposing that a simple tune may suit the accents of four lines of verse, though not composed for them; and Luther may have not only composed, but harmonized this tune, though other harmony may have been afterwards put to it by Dowland.

In Scotland, as in England, metrical psalmody was

* *Parochial History of Bremhill.*

introduced at the time of the Reformation; and the psalm-tunes, sung by the congregation, without the accompaniment of an organ or any other instrument, form the only music admitted either into the service of the established church of that country, or into the places of worship of the dissenters who have seceded from it. The psalms are generally sung in unison, or, to speak more accurately, in unisons and octaves; but in congregations, among whom there is some musical knowledge, an imperfect harmony is produced by the bass and other parts being sung by such individuals as are capable of doing so. In Edinburgh and the other principal towns, the clergymen pay considerable attention to the improvement of psalmody, by forming little choirs of trained singers, to lead the congregation, and by promoting among their parishioners the cultivation of singing in parts.

Since the old collections already mentioned, many books of psalmody have been, and still continue to be published. They are, indeed, by far too numerous; and a great portion of them, being produced by very incompetent persons, are filled with mean and vulgar tunes, and crude and incorrect harmonies. The circulation of so many books of this description has tended very much to injure parochial singing; though the evil could easily be remedied by the clergymen and other persons in authority taking care that no books of psalmody were used in places of worship but such as are of known and established character.

Dr. Burney entertained very erroneous opinions as to metrical psalmody, and almost every thing he says regarding it is tinged with prejudice. The following remarkable passage may be cited as containing a summary of his sentiments on the subject:—"The Puritans, who, during the reign of Queen Elizabeth, had devoted

our cathedral service to destruction, and who seemed to wish not only to hear the psalms, but the whole Scriptures, syllabically sung in metre, assigned, as a reason for such an *abuse of words**, as well as annihilation of poetry and music, the absolute necessity of such a simple kind of music as would suit the *whole congregation.* But why is the *whole* congregation to *sing*, any more than preach or read prayers? Indeed, it seems to have been the wish of illiterate and furious reformers, that all religious offices should be performed by *field-preachers* and *street-singers;* but it is well known by all who read the Scriptures, or hear them read, that both *singing-men* and *singing-women* were appointed to perform distinct parts of religious rites among the ancient Hebrews, as well as Christians; and it does not appear by any passages in the Bible, by any thing which the most ancient and learned commentators have urged concerning the performance of the psalms, or by Rabbinical traditions, that they were all originally intended to be sung by the multitude, or whole congregation, indiscriminately. *Singing* implies not only a tuneable *voice,* but skill in *music;* for music either is or is not an *art,* or something which nature and instinct do not supply; if it be allowed that title, then study, practice, and experience may, at least, be as necessary to its attainment as to that of a mechanical trade or calling. *Every* member of a conventicle, however it may abound with cordwainers and tailors, would not pretend to make a shoe or a suit of clothes; and yet in our churches, *all* are to sing. Such singing as is customary in our parochial service gives neither ornament nor dignity to the psalms, or portions of Scripture, that are drawled out and bawled with that un-

* The *Italics* in this passage are Dr. Burney's own.

musical and unmeaning vehemence which the satirist has described:—

> . . . . So swells each windpipe—
> Such as from lab'ring lungs enthusiastic flows,—
> High sound, attemper'd to the vocal nose.
>
> *Dunciad.*

It cannot be for the sake of the sentiments or instructions which those words contain; these are better understood when read by the clergyman and clerk; and why, after being read, they should be sung, unless music is supposed to add to their energy or embellishment, it is not easy to discover."

This passage sets out with an insinuation that the introduction of metrical psalmody into the English churches was the work of the Puritans—the same parties "who, during the reign of Queen Elizabeth, had devoted our cathedral service to destruction." But it has been already seen that psalmody was admitted into our Church by the Act of Uniformity for the use of common prayer, in the reign of Edward the Sixth, when the ritual was established in conformity with the doctrines of the reformed religion, and there was no indication of any attempt to destroy the essentials of our cathedral service. Psalmody, of course, was put a stop to by Queen Mary, when the Romish ritual was restored; but, when Elizabeth re-established the service of the Protestant Church, the use of psalmody was restored, and immediately became general all over England. For this fact, we have Burney's own authority, though he states it in the tone which pervades all that he says on this subject. "In the reign of Queen Mary, all the Protestants, except those who courted martyrdom, sang these psalms, *sotto voce;* but after the accession of Queen Elizabeth, like orgies, they were roared aloud in almost every street, as well as church, throughout the kingdom." Psalmody,

therefore, first introduced in the reign of Edward the Sixth, was restored on the accession of Elizabeth; and this "wise Princess," as Burney justly calls her, is warmly praised by him for having "steered, according to the true spirit of the Church of England, between the two extremes of superstitious bigotry and irreverent fanaticism." How then can he ascribe the introduction of psalmody to the influence of an irreverent fanaticism, to which Queen Elizabeth *refused* to yield? Sternhold and Hopkins's metrical version of the psalms was subjoined to the book of common prayer, because this wise Queen and her counsellors believed that it could be used, with advantage to religion, *along with* the ritual contained in that book, and not, certainly, from any compliance with the wishes of those who desired its destruction.

Dr. Burney then asks, "why is the *whole* congregation to *sing*, any more than to preach or read prayers?" The idea of the whole congregation preaching, involves an utter absurdity, which the idea of the whole congregation singing does not: but the congregation *does* actually join in reading the prayers; and why may it not also join in singing the psalms, which are prayers? If the congregation does the one, it is proper and consistent that it should do the other.

It is asserted by Dr. Burney, that "both *singing-men* and *singing-women* were appointed to perform distinct parts of religious rites among the ancient Hebrews *as well as Christians*;" and he adds, that "it does not appear by any passages in the Bible, by anything which the most ancient and learned commentators have urged concerning the performance of the psalms, or by Rabbinical traditions, that they were all originally intended to be sung by the multitude, or whole congregation, indiscriminately." We may leave out of view the ques-

tion as to the practice of the ancient Hebrews, for the Jewish ritual was entirely abolished by the introduction of Christianity: but the assertion, in so far as it relates to the primitive Christians, is entirely incorrect. When the Divine Founder of our religion himself instituted the sacrament of the supper, and gave to his disciples the example of the manner in which it has ever since been observed in all Christian churches, the solemnity was concluded by their singing a hymn or psalm. When Paul and Silas were in prison, "at midnight they prayed and sang praises unto God." St. Paul enjoins to the church of the Colossians the use of "psalms, and hymns, and spiritual songs, singing with grace in your hearts to the Lord." A similar injunction is given by him to the Ephesians: and James says, "Is any among you afflicted? let him pray. Is any merry? let him sing psalms." That the primitive Christians must necessarily have followed both the precepts and the example of Christ himself, and of his apostles, cannot be doubted; and accordingly we have the evidence of profane writers to this effect. Pliny accused the Christians, not only of neglecting the sacrifices, but of holding meetings before day-break, to sing in honour of Christ as a God; and Lucian notices the rage for psalm-singing among the Christians. In those times, when Christianity was not established, or even tolerated, and when the converts to this religion had no churches or regular places of worship, it is absurd to suppose that their psalms and hymns were sung by organised bands of *singing-men* and *singing-women*, apart from the congregation: and Burney, in another part of his work*, makes admissions utterly inconsistent with such a supposition. He says, that "it is in vain to seek for any regular ritual before this period," that is, the

* Vol. ii., p. 5-6.

time of Constantine, the first Christian emperor; and that he "cannot find better authority for the establishment of music in the church, during the reign of Constantine, than that of Eusebius, who was his contemporary, and a principal agent in the ecclesiastical transactions of the times." And he adds, "It was in the year 312 from the coming of our Saviour, that Christianity, after the defeat of Maxentius, became the established religion of the Roman empire. The primitive Christians, previous to this important era, being subject to persecution, proscription, and martyrdom, must frequently have been reduced to silent prayer in dens and caves." Previous to this era, however, and even down from the time of our Saviour himself and his apostles, the first Christians are proved to have sung psalms and hymns in their exercises of devotion; but, without churches, without a ritual, subject to persecution, proscription, and martyrdom, meeting in secresy and apprehension of discovery, are we to imagine that they sat and listened to disciplined choirs of singing-men and singing women?

The argument that, because music is an art, and requires study, practice, and experience, as well as a mechanical trade or calling, *every* member of a congregation ought no more to pretend to sing than to make a pair of shoes, is a very shallow fallacy. Music is an art, undoubtedly; but its different branches require very different degrees of study, practice, and experience. A shepherd tending his flock, and a village maiden at her rural labour, will sing "the old and antique songs" of their native valley, in a manner that will charm the most cultivated taste, and even move the feelings,

> More than light airs, and recollected terms
> Of these most brisk and giddy-paced times;—

such songs as that which is described by the enamoured Duke *Orsino;*—

> Mark it, Cesario; it is old and plain:
> The spinsters and the knitters in the sun,
> And the free maids that weave their thread with bones,
> Do use to chaunt it.

But if it requires little art and study to sing these ancient and simple airs, to sing the melodies of the psalms requires still less. In those parts of the country where attention is paid to parochial psalmody, especially in Scotland, the psalm tunes are familiar to every one; and, when devoutly sung by the whole body of a congregation, nothing can be more fallacious than the ludicrous light in which Dr. Burney has attempted to place them. They are, on the contrary, solemn, impressive, and, in a large congregation, frequently sublime. When Haydn heard a psalm sung in unison by four thousand children, in St. Paul's Cathedral, he was moved to tears, and declared that that simple and natural air had given him the greatest pleasure he had ever received from music. In every large congregation there must be many coarse and untuneable voices; but the greatest part of the assembly will be qualified in voice and ear, to sing such plain and simple music with propriety; and, in the present state of musical knowledge, there are few congregations without many persons who can sing at least a correct bass, to the melody, especially if the harmony is simply and steadily played upon an organ, and sung by a small choir; or (as in Scotland,) sung by a small choir without an organ.

Dr. Burney's arguments against the use of psalmody are derived entirely from the abuses of it; and, whatever may have been the case in his time, his description of these abuses is much exaggerated as applicable to the psalmody of the present day. Still it may, and ought to

be, much improved. The parochial clergy ought everywhere to pay great attention to its cultivation. It ought to form a regular branch of tuition in schools, by which not only an end would be put to the "drawling and bawling," (for Burney's complaint of which there is still *some* foundation,) but the people would be enabled to sing the different parts of the harmony. Care ought to be taken to introduce into every congregation some collection of the Psalms of established character, in order that the harmony may not only be good, but *uniform;* for a bass taken from one collection, a tenor from another, and a counter-tenor from a third, though good in themselves, may produce nothing but discord, when joined together. Strict attention ought also to be paid to the *time* of these tunes. They are too often sung as if they consisted entirely of equal notes, which are drawn out to an immoderate length. But they have long and short notes, accent, and rhythmical movement; a disregard to which affords the chief ground for Dr. Burney's charge against them.

The importance of a part of our musical service, in which the whole congregation have it in their power to raise their voices in songs of prayer and praise, is more and more acknowledged. And the prevailing impression on this subject will naturally be followed by the adoption of the means necessary to invest this portion of our public worship with all the dignity and solemnity of which it is capable.

CHAPTER XV.

COMPOSERS OF ENGLISH SACRED MUSIC SINCE THE TIME OF PURCELL. — CLARKE. — ALDRICH. — CROFT. — WELDON. — GREENE. — TRAVERS. — BOYCE. — NARES. — KENT. — BATTISHILL. — ARNOLD. — CROTCH. — ATTWOOD. — HORSLEY. — ADAMS. — ENGLISH CATHEDRAL MUSIC.

THE choral music appropriated to the service of our cathedrals is peculiarly English, and differs essentially from the sacred music of every other country. It belongs to the school of composition founded by the great harmonists of the sixteenth century; and the grave and religious character impressed upon it by Gibbons, Tallis, and Bird, has been preserved by the unbroken series of distinguished musicians, who, down to our own time, have devoted their talents to the service of the church. Our music consecrated to religion retains the grand and solemn harmony of the old masters; and, if its melodies have, in the progress of time, acquired additional grace and smoothness, they have not lost the serious and chastened expression which befits the language of devotion. It admits none of those light and tripping measures, which, in the words of Pope,

> Make the soul dance upon a jig to Heaven,

or rather, draw it down from those heavenly contemplations which religious music ought to inspire, and fill it with the thoughts of worldly pursuits and trifling amusements.

Some account has already been given of the most distinguished composers for the English church, down to the latter part of the seventeenth century, including the illustrious Purcell. It remains to notice the most eminent of their successors.

Dr. Jeremiah Clarke was educated in the Chapel Royal, under Dr. Blow; and was afterwards, along with him, joint organist of the Chapel Royal. A hopeless passion for a lady of rank much superior to his own, threw him into a state of melancholy, which terminated in suicide, in the year 1707. Being thus cut off at an early period of life, his works were few; but his anthems, which are printed in Boyce's collection, are remarkable for their tender and pathetic expression. His full anthem, "Praise the Lord, O Jerusalem," is considered the best of his compositions.

The Rev. Dr. Henry Aldrich, though not a professional musician, was profoundly skilled in the art, and his compositions for the church, which are numerous, are not inferior to those of the best masters of his time. He was appointed Dean of Christ Church, Oxford, in 1689, and died in 1710. He was a man of great and varied attainments; being not only an excellent musician, but a learned divine, and an accomplished scholar and critic. He devoted himself to the improvement and cultivation of music in the university to which he belonged; "and," says Burney, "music perhaps never flourished so much at Oxford, as under his example, guidance, and patronage."

Dr. Aldrich composed nearly forty services and anthems, which are preserved in the third volume of Dr. Tudway's collection. Besides these, he added to our stock of cathedral music many admirable compositions, by adapting English words from the Psalms and Liturgy to motets of Tallis, Bird, Palestrina, Carissimi, and other composers, which were originally set to Latin words, for the Romish service. He was much beloved for his benevolent character, and cheerful and social temper; and produced, for the amusement of his friends, some lively rounds and catches, which are still preserved. His

round, "Hark, the bonny Christ-church bells," is familiar to every body. He bequeathed to his college his large collection of music, of which Dr. Burney says, "Having, in 1778 and 1779, made a catalogue of these musical works, I can venture to say, that for masses, motets, madrigals, and anthems of the sixteenth and seventeenth centuries, the collection is the most complete of any that I have had an opportunity of consulting." It is much to be regretted that nothing has been done to give the public the benefit of these musical treasures.

Dr. William Croft was born in 1677, and educated in the Chapel Royal, under Dr. Blow. In 1707, on the death of Jeremiah Clarke, he was appointed joint-organist with Blow, on whose death, in 1708, he became sole organist, and master of the children of the Chapel Royal, and also organist of Westminster Abbey. In 1715, he was created doctor of music in the university of Oxford. In 1724, he published, by subscription, a splendid edition of his choral music, in two volumes folio, under the title of *Musica Sacra, or Select Anthems, in score.* The author says, in his preface, that this work is the first specimen of music in score, engraved on plates; choral compositions having been previously printed with types, in single parts, and full of errors. He died in 1727, in the fiftieth year of his age, of a disease caused by his attendance at the coronation of George the Second.

Dr. Croft's anthems are very grand and solemn; their harmony is pure, and their melody elegant and expressive. These qualities are peculiarly remarkable in his three-part anthem, "O Lord, thou hast seached me out," which, from its length, is divided into two parts Every movement of this anthem is excellent; and such is its apparent simplicity, that the great skill of its construction is not at first perceived. The opening movement,

for three voices, is graceful and flowing, but without the slightest departure from the severity of the church style; and the solo which follows, in its breadth, expression, and freedom from the stiff divisions which too often encumber the best music of the period, is a model of composition for a bass voice. Dr. Croft, indeed, is himself by no means free from this fault; and, even in this anthem, the tenor solo, which opens the second part, and the verse for three voices, which follows, are deformed by such passages. The concluding chorus, a fugue on two subjects, is as clear in effect as masterly in contrivance. The full anthem, "O Lord, rebuke me not," contains a fugue in six parts, and on two subjects, which is in the true ecclesiastical style of the old masters, and one of the noblest compositions of which our church can boast. Dr. Croft completed the burial service, of which Purcell composed only one movement, "Thou knowest the secrets of our hearts," which was performed at the funeral of Queen Mary, and at his own. Croft followed the design of Purcell, in writing it throughout in simple counterpoint of note against note, so that every syllable is uttered simultaneously by all the voices; and the solemn simplicity of this harmony is deeply impressive. The anthems, "God is gone up," and "Put me not to rebuke," both of which are in Boyce's collection, are among the best of Croft's compositions.

JOHN WELDON was a native of Chichester. In 1708 he succeeded Dr. Blow as one of his majesty's organists; and he likewise became organist of St. Bride's, and of St. Martin's-in-the-Fields. He died in 1736. Weldon composed many anthems, of which two specimens (the best, it may be presumed,) are contained in Dr. Boyce's collection. One of these, a full anthem in six parts, "Hear my crying, O God," is excellent; but it has been

remarked that his church music in general, though pleasing and melodious, is deficient in invention and depth of harmonical combination. Weldon composed some beautiful songs, which are still popular; among them is the air, "Let ambition fire thy mind," which has been converted into "Hope, thou nurse of young desire," the elegant duet in the opera of *Love in a Village*.

Dr. MAURICE GREENE was educated in the choir of St. Paul's, and early noticed as a good organist and composer for the church. Before he was twenty years of age, he obtained the place of organist of St. Dunstan's-in-the-West; and he afterwards obtained, in succession, the situations of organist of St. Paul's, organist and composer to the Chapel Royal, and master of his majesty's band. In 1730, he obtained the degree of doctor of music at Cambridge, and was appointed professor of music in that university. In 1750, he succeeded, through the death of a relation, to a large property; and, being now in a state of ease and affluence, formed the plan of making a great collection of English cathedral music, in order to prevent it from being lost or corrupted. He accordingly collected a great number of manuscript anthems and services, and had made considerable progress in preparing them for publication, when he was prevented, by the failure of his health, from prosecuting his design. He transferred it, therefore, to Dr. Boyce, his friend and pupil, whose magnificent publication is a completion of the design of Dr. Greene. He died in the year 1755.

When Handel arrived in England, Greene courted his society with great assiduity; but a violent animosity afterwards took place between them, which lasted during Greene's life. In consequence of this, Greene took every opportunity of decrying the works of Handel, and ex-

tolling those of his rivals, while Handel always expressed aversion and contempt for Greene. "Handel," says Burney, "was but too prone to treat inferior artists with contempt. What provocation he had received from Greene, after their first acquaintance, I know not; but for many years of his life, he never spoke of him without some injurious epithet." "Greene's figure," he adds, "was below the common size, and he had the misfortune to be very much deformed; yet his address and exterior manners were those of a man of the world, mild, attentive, and well-bred."

Greene deserves to be placed in the highest rank of our musical writers for the church, notwithstanding the disparaging terms in which Dr. Burney, and other critics, have spoken of his compositions. Burney's praise is faint, while he dwells upon the faults of Greene's style—his divisions, repetitions of the same passage a note higher or a note lower, and shakes. And Mr. Mason, in his *Essay on Church Music*, says that Dr. Croft "was the first composer who gave into the defect of long and intricate divisions, and unnecessary, if not improper, repetitions of parts of the melody," and that Dr. Greene carried this fault to a greater excess. It is difficult to imagine how Mr. Mason could have stumbled on the assertion that Dr. Croft was the *first composer* who gave into the defect of long and intricate divisions. The use of such divisions was a prevailing fault before the times of Croft and Greene; and, in giving into it, which they certainly did to some extent, these composers merely conformed with the taste of the time. Neither of them indulged in it to a greater degree than Handel did; and, as in his case, their best compositions, and those which will live the longest, are nearly or wholly free from it. From Burney's observations on Greene's anthems, he appears not to have examined those on which the com-

poser's reputation chiefly rests. The full anthem for four voices, "Lord let me know mine end," which Burney never mentions, is not surpassed, we believe, by anything in the whole range of cathedral music. The opening movement is deeply pathetic; and, though a profound and masterly fugue on two subjects, is as flowing and unconstrained as if written in simple counterpoint. The verse which follows, for two treble voices, "For man walketh in a vain shadow," is of the purest melody, and contains several exquisite touches of feeling; and the concluding chorus, "And now, O Lord, what is my hope," breathes the most earnest supplication. This beautiful anthem speaks a language which time can neither obscure nor enfeeble. Similar in merit, though opposite in character, is the two-part anthem, "O give thanks;" which, too, is not noticed by Burney. It has the same truth of expression, though its accents are those of joy, chastened by devotion; and the divisions which are introduced in one of the solos are not inconsistent with the character of the movement.

Had Burney's attention been directed to these, and many other anthems which he appears to have overlooked, he never could have said that, as to invention and design, Dr. Greene seldom soars above mediocrity. Even in his solo anthems, where the faults of his age are most apparent, the melody is generally admirable, frequently reminding us of the German and Italian composers of a later period. In the two part anthem, "O God of my righteousness," the treble solo, "I will lay me down in peace," has all the tranquil sweetness, and graceful smoothness of melody, with which Haydn would have treated the subject.

Dr. Greene composed a good deal of secular music, consisting of cantatas, songs, &c. His duet, "Busy,

curious, thirsty fly," and several of his songs, are still kept in remembrance.

JOHN TRAVERS is another composer who has not met with justice from our great musical historian. About the year 1725, he became organist of St. Paul's, Covent Garden; and was afterwards appointed organist of the Chapel Royal, which situation he held till his death, in 1758. Burney, speaking of him as a composer for the church, says that "his compositions, however pure the harmony, can only be ranked with pieces of mechanism, which labour alone may produce without the assistance of genius." Notwithstanding this severe sentence, several of his anthems are still used in our service, and deserve to be so. His two-part anthem, "Ascribe unto the Lord," though the solo parts are too much loaded with divisions, contains melody that is both beautiful and expressive; and the harmony of the final chorus, while it is not deficient in fulness, is simple and natural, and free from that mechanical elaboration which Burney ascribes to the music of this composer. The canzonets of Travers, for one and two voices, were long extremely popular; and one of them "Haste, my Nanette," is still a favourite, both among professional singers and amateurs.

DR. WILLIAM BOYCE, one of the greatest of English musicians, was born in London in 1710. When a boy he was a chorister of St. Paul's, and afterwards became a pupil of Dr. Greene, then organist of that cathedral. In 1736, on the death of Mr. Weldon, he was appointed one of the composers to the Chapels Royal. In 1749, at the installation of the Duke of Newcastle, as chancellor of the University of Cambridge, he set to music the Installation Ode, written by Mr. Mason, and likewise an anthem; and on this occasion he obtained the honour of a doctor's degree. In 1755, on the death of Dr. Greene, he was appointed master of his Majesty's

band; and, in 1758, he was chosen as one of the organists of the Chapel Royal, in the room of Travers. In his latter years he became afflicted with the gout, of which he died, in 1779, leaving behind him not only an exalted reputation as a musician, but the character of a most respectable and amiable man.

Dr. Boyce's cathedral music is of a very high order. The finest of his anthems were published in 1780, by his widow, under the title of "Fifteen Anthems, together with a *Te Deum* and *Jubilate*, in score, composed for the Royal Chapels." Another collection of twelve anthems, with a short service, was published in 1790, also by the author's widow; and six of his anthems, with a *Te Deum* and *Jubilate*, are published in Dr. Arnold's collection of cathedral music. On an examination of these works, it appears evident that Dr. Boyce's style was formed by a profound study of the greatest ecclesiastical composers, not only of England, but of other countries, aided by a discriminating judgment, and a strong original genius. His harmonies, while they are full of ingenuity and learning, have the breadth and massive grandeur which distinguishes the choral works of Handel: his setting of the words is always distinct and emphatic; and his melody is pure and flowing, yet appropriate to the subject, and free from levity. Passages of divisions frequently occur in his solos; but divisions are not *always* to be censured. On the contrary, though they are no longer employed, as of old, without discrimination or meaning, yet they continue to be used by the greatest masters, as legitimate means of musical imitation and expression. It is in this way that they are used by Boyce, in whose anthems they sometimes speak the language of jubilation and joyful thanksgiving, and sometimes imitate the sounds or other phenomena of nature. Examples of the happy effect of divisions in expressing, by inarticulate

sounds, the feelings of thankfulness and joy, may be found in the solo anthem, "Praise the Lord, ye servants," and in the anthem for two voices, "O sing unto the Lord a new song;" and, in the solo anthem, "The Lord is King," the raging of the sea is finely represented by the rolling divisions sung by a bass voice. Such passages as these, not being dictated by the caprice of taste and fashion, but derived from the natural principles of musical language, will never cease to be intelligible. Among Dr. Boyce's cathedral music, the anthems, "By the waters of Babylon," and "Turn thee unto me, O Lord," are remarkable for their pathetic expression. The full anthem for eight voices, "O give thanks unto the Lord," has probably never been surpassed for the wonderful command of harmonical resources which it exhibits, and the grandeur of its effect. The opening movement, for solo voices, in eight real parts, after a few bars of simple counterpoint, assumes the form of a canon in the unison on four separate subjects, carried on with great freedom and clearness, and terminated by a fugue, the subject of which is strongly marked, and treated in a style of masterly simplicity. The verse which follows, for four voices, is remarkable for the graceful and flowing melody of the different parts; and the Hallelujah chorus, in eight parts, intermingled with solo passages, which terminates the whole, is a stupendous effort of genius. It is impossible to listen to music like this without feeling, that even the language of inspiration can be clothed with additional majesty by the sublime strains of our ecclesiastical harmony.

Besides enriching the music of our church by his own compositions, Dr. Boyce conferred on it a great benefit by his invaluable collection of cathedral music, which appeared in 1760, in three volumes. This work, which had been undertaken by Greene, was completed

by Boyce. It is a selection of the best productions of the English ecclesiastical composers during the two preceding centuries, and is a monument, not only of the editor's learning, research, and judgment, but of his liberal spirit and zeal in the cause of his art; for, in undergoing the labour and incurring the hazard of this great and expensive publication, he could not have been actuated by any prospect of pecuniary recompense.

Though the reputation of Dr. Boyce rests chiefly on his sacred music, yet his secular compositions have great merit. His serenata of *Solomon*, which was published in 1743, was long popular, and some parts of it are still frequently performed; particularly the air, "Softly rise, O southern breeze," remarkable for its beautiful bassoon accompaniment; and the duet, "Together let us range the fields;" both of which are heard with delight by those who retain their taste for the pure and chaste English style of the last century. He composed the music of an opera entitled *The Chaplet*, which kept its place on the stage for many years; and a number of songs, which were published in various collections. These are now little known; but some of them, if revived, would be found elegant and agreeable novelties.

Dr. JAMES NARES was born in 1715. He received his earliest musical education in the Chapel Royal, and afterwards studied under Dr. Pepusch. The place of organist in York Cathedral was his first preferment. In 1756 he succeeded Dr. Greene in the situation of organist and composer to his majesty; and, about the same time time, received a doctor's degree in the university of Cambridge. He died in 1783, in his sixty-eighth year. He was a man of great integrity of character, of benevolent and cheerful disposition, and great attainments in literature. His compositions for the church consist of a collection of twenty anthems,

published in 1778, and a morning and evening service, with six anthems, published after his death. These works are entitled to a high place among our cathedral music. They are simple in their construction; the author having, upon principle, avoided elaborate combinations of harmony, and florid melody. "I have been very sparing of divisions," he says, in the preface to the first collection of his anthems, "thinking them too airy for the church; and have rather endeavoured to enforce the sentiment of the words, than to display the art of musical composition." In this he has been successful: his harmony being pure and full, and his melody elegant and expressive. While, however, in adopting this simple style, he properly followed the bent of his own genius, and produced a series of anthems which add to the variety of our cathedral music, by being placed in contrast with more elaborate works, yet we apprehend that the choral music of the church is that which, above every other class, requires the utmost resources of the art of musical composition; and that the profound harmonies, and learned combinations of the ecclesiastical style, impart to it a grave and solemn character which fits it for the offices of religion. It is its depth and elaboration which form the line of demarcation between the music of our church and that of the every-day world. Deprived of these qualities, its harmony will become trite and common-place, and it will save itself from insipidity only by borrowing the melody of the theatre. By degrees, a verse of an anthem will be set in the style of an opera air, or duet, and the choral part will differ in nothing but the words from a theatrical finale. Such has been the manner in which the music of the church has been ruined in Italy, the country in which it once existed in all its greatness; and such, too, has been the manner in which

it has been corrupted in Germany. We are far from saying that Dr. Nares' own productions are deficient in gravity; but, were the principles by which he professed to be guided in their composition, and which are likewise advocated by Mr. Mason*, to be generally adopted by composers of cathedral music, its gradual degeneracy would certainly ensue.

Dr. Nares composed a set of catches, canons, and glees, dedicated to the Earl of Mornington, and a set of beautiful English duets.

JAMES KENT was born in 1700, and received his musical education in the Chapel Royal, under the care of Dr. Croft. After quitting the Chapel, he became organist to Trinity College, Cambridge, and, in 1737, was appointed organist of the Cathedral of Winchester, the place of his birth, which situation he held till his death, in 1776. In his cathedral music he followed the style of Dr. Croft, though his compositions are less elaborate, and his melodies more free from divisions, and of a more modern cast, than those of his master. His anthems are in frequent use, particularly "Hear my prayer," which is very beautiful and expressive. His anthems, "Hearken unto this, O man," "My song shall be of mercy," "O Lord, our Governor," and several others, are also much esteemed. Kent not only adopted the style of Dr. Croft, but even borrowed his ideas, and avowed it, as if it were a matter of course. He once said to a friend who was present at the rehearsal of one of his anthems, "I know your thoughts: there is the same passage in Dr. Croft; but could I have done better than copy him in that case?" This ingenuousness was commendable; but, though *quotation* is allowable in literature, where it can be always avowed, it is quite

* *Essay on Church Music.*

inadmissible in music, where it cannot be distinguished from plagiarism.

JONATHAN BATTISHILL, though chiefly known by his secular music, was also an excellent composer for the church. He was born in 1738, and educated in the choir of St. Paul's cathedral, and was organist successively of several churches in London. He died in 1801. Four of his anthems are published in Page's *Harmonia Sacra.* They are all excellent, particularly the full anthem for seven voices, "Call to remembrance, O Lord," which is a perfect model for this species of composition. Nothing can be more clear and unembarrassed than the treatment of these numerous parts; the melody of each voice is flowing and natural; and the combined effect of the whole is admirable. The middle movement, for three voices, "O remember not the sins of my youth," is full of that touching expression for which Battishill's music of every class is remarkable. The glees and rounds of this composer are well known to every lover of English vocal music. His songs and ballads long preserved their popularity; and it is to be regretted that such beautiful melodies as "When Damon languished at my feet," "Ye shepherds and nymphs," and "Kate of Aberdeen," should ever be forgotten.

As a very eminent and popular composer, DR. SAMUEL ARNOLD demands notice in another place; but he is also entitled to a high rank among our ecclesiastical musicians. In early life, he derived, from his intercourse with Handel, a taste for sacred music; and his oratorios, *The Cure of Saul, Abimelech, The Resurrection, The Prodigal Son,* and *The Shunanite Woman,* are described by his biographer, Dr. Burney, as being worthy of the disciple of so great a master as Handel. The oratorio of *The Redemption* was compiled by him from the works of Handel; and it is through the medium of this oratorio

that several of Handel's finest Italian-opera songs, introduced into it with English words, are still known to the public. On the death of Dr. Nares, Dr. Arnold was chosen his successor, as organist and composer to his majesty; and, while in this situation, composed a number of services and anthems for the use of the Chapel Royal, none of which, though some of them are beautiful and masterly, have been published. In connexion with his character of an ecclesiastical musician, it is proper to mention his edition of the works of Handel, and his collection of cathedral music, forming a continuation to that of Boyce; two magnificent works, which are monuments of his zeal, energy, and judgment.

Dr. William Crotch, like Mozart, is an instance of precocious juvenile talent fully developed in after-life. This great musician was born at Norwich in 1775; and, in his earliest infancy, displayed such singular musical dispositions, that he attracted the notice of Dr. Burney, whose account of him, before he was four years of age, published in the *Philosophical Transactions* for 1779, excited the attention of the philosophical as well as the musical world. An interesting account of him, about the same period, is also given by the Honourable Daines Barrington. The details given by these writers are equally wonderful as in the case of Mozart. When about two years old, Crotch heard the tune of "God save the King" played on his father's organ, and became so restless and unruly, that his mother, imagining he wanted to get at the organ, placed him at the keys, which he immediately began to strike, and, after a little while, made an evident approach towards the air. Before he rose, he made himself master of the first part; next day, with his brother's assistance, he played the treble of the second part; and, on the third day, learned to play the bass. Before he was four years of age, the

accuracy of his ear was such, that he was able, not only to name any note that was struck, but to tell in what key a tune was played; and he was also able, with perfect facility, to transpose the tunes which he himself played into any key, even the most remote. As he grew older, his musical attainments rapidly increased, while, at the same time, he possessed a general intelligence beyond his age. He discovered a genius and inclination for drawing, almost as soon as for music. Painting has continued to be his favourite recreation, and he has acquired a proficiency in it of which few amateurs can boast.

When he was eleven or twelve years of age he resided at Cambridge, and did the duty of organist at several of the chapels. In 1788 he removed to Oxford, and began his studies with a view to the church; but he afterwards resumed the musical profession, and was appointed organist of Christ Church, in 1790. In 1797 he became professor of music in that university, and, in 1799, obtained the degree of doctor of music. On the establishment of the Royal Academy of Music, in 1823, he was nominated Principal of that institution.

Dr. Crotch's great work is the oratorio of *Palestine*, the poetry of which is the beautiful prize poem of Bishop Heber. In this oratorio, Dr. Crotch has displayed a grandeur and originality of conception worthy of his most illustrious predecessors, and has united, in the happiest manner, the depth and severity of the old ecclesiastical masters, with the graceful and flowing melody and orchestral effects of the modern school. The chorusses are noble and majestic; the concluding chorus, in particular, "Worthy is the Lamb," possesses the simple and massive grandeur of Handel. The quartet, "Lo, star-led chiefs," is not surpassed by anything in the works of the greatest masters. Whether con-

sidered with reference to the delicious melody of the different parts, or the exquisite harmony produced by their combination, this movement may be regarded as a perfect composition. Several of the airs are exceedingly beautiful and expressive. It is surprising, and much to be regretted, that this work, which does so much honour to the English school of music, is so rarely performed.

Dr. Crotch is the author of several excellent anthems, and other pieces of sacred music. His motet, "Methinks I hear the full celestial choir," is generally known. As a glee-writer, and a composer for the organ, on which he is a great performer, his talents are of a very high order. He has written some useful elementary treatises; but in works of this kind, we are still much behind the Germans and French.

Several of our other living musicians have distinguished themselves by their compositions for the church. Mr. Attwood, the present organist of St. Paul's Cathedral, besides other works of this class, is the author of two magnificent anthems, with full orchestral accompaniments, written for, and performed on the occasions of the coronation of George the Fourth and his present majesty. Mr. Horsley, one of the most eminent of our glee-writers, has also composed several services and anthems of great merit; and Mr. Adams, a most masterly performer on the organ, has published a number of voluntaries, in the grand and solemn style which belongs to that instrument.

England is thus entitled to boast that her cathedral music is superior to that of any other country, and that, while the music of the church in Italy, and even Germany, has degenerated, ours retains the solemn grandeur of the olden time. Our services and anthems, too, are more *vocal* than the masses and motets of the Romish

church; for, in these, the voices are very frequently subordinate to the rich and powerful instrumental symphony which accompanies them. Our cathedral music is accompanied by the organ only; a kind of accompaniment that is not liable to the changes which orchestral music is constantly undergoing, and, from its grave and solid style, is calculated to support and enrich the vocal harmony without withdrawing the attention from it. The more independent vocal music is of instrumental accompaniment, the less it will be subject to the mutability of taste and fashion; and this is one cause of the durability of our cathedral music. Its choral harmony, too, is of surpassing grandeur, when performed with sufficient vocal strength; but, unfortunately, this is seldom the case in our cathedrals and churches. The body of vocal sound being too feeble to fill the edifice, the organist endeavours to supply the defect by the loudness of his playing. But two and two do not always make four. By doubling the quantity of vocal sound, the greatness of its effect may be doubled: not so when the added quantity of sound is instrumental. This addition, indeed, frequently subtracts from the effect of the whole; for the listener is painfully employed in straining his ear to separate the tones and words of the choristers from the mass of instrumental sounds in which they are smothered. The choral establishments of the cathedrals are, at present, inadequate to do justice to the grand and solemn music which they have to perform.

CHAPTER XVI.

COMPOSERS FOR THE ENGLISH STAGE DURING THE EIGHTEENTH CENTURY. — PEPUSCH. — GALLIARD. — CAREY. — LAMPE. — DR. ARNE. — MICHAEL ARNE. — LINLEY. — JACKSON. — ARNOLD. — DIBDIN. — SHIELD. — STORACE.

In taking a review of the composers for the theatre who flourished in England during the last century, the first who presents himself is Dr. John Christopher Pepusch.

This eminent musician was born at Berlin in 1667. His father, a Protestant minister in that city, observing his early propensity, gave him an excellent musical education, by which he profited so much, that, at the age of fourteen, he had acquired considerable reputation for learning and skill in the art. He came to England about the year 1700, and resided in this country for the remainder of his life. He was at first engaged at Drury-lane theatre, and assisted in preparing for the stage the operas that were performed there; parts of some of which appear to have been composed by him. He devoted himself, however, more to the study of the ancient Greek writers on music, than to the practice of the art; and his inquiries, however unprofitable in other respects, gained him the character of a profound musician, and the honour of a doctor's degree, conferred on him by the university of Oxford, in 1713. In order to prevent the music of the great masters of the preceding century from falling into oblivion, he formed a plan, in which he was assisted by many of the principal *dilettanti* of that period, for the establishment of an academy for the performance of ancient vocal and instrumental

music; an institution, which, under the name of *The Academy of Ancient Music*, existed till the year 1792.

About the year 1724, Dr. Berkeley, afterwards Bishop of Cloyne, having formed a plan for erecting a college in the Bermuda islands, engaged Dr. Pepusch as one of the members of the projected establishment. He and his associates embarked for the place of their destination; but the ship was wrecked, and the undertaking abandoned. After his return to England, he married the celebrated singer, Margarita de l'Epine, who brought him a fortune of ten thousand pounds; but the possession of affluence did not cause any relaxation in his pursuits. He assisted Gay to select the national airs in *The Beggar's Opera*, to which he composed basses; and he wrote also an overture to the opera. This profligate production is said to have been intended to ridicule the Italian opera, which was then becoming very fashionable in England; though, if this was its object, it certainly was not accomplished, as there is not the slightest resemblance, in any particular, between *The Beggar's Opera* and the pieces of the Italian stage, either of that or any other period. It had an unprecedented success, owing partly, no doubt, to its simple and beautiful ballads, but much more to its wit and licentiousness. Its original popularity is not surprising, considering the state of the theatre at that period; but its still continuing to be performed, in defiance of public decency, says little for the boasted improvement in the morality of the stage.

Dr. Pepusch was an able teacher of the science of music, and was much employed in that capacity. Among his pupils was the Earl of Abercorn, who is said to have afterwards published anonymously a *Treatise on Harmony*, compiled from the written instructions given him by his master. Dr. Pepusch complained of this, as

a breach of confidence; but it did not dissolve the friendship between Lord Abercorn and him,—a circumstance which makes it doubtful whether this surreptitious publication was the act of that nobleman. The real author afterwards published an edition of the work much improved and enlarged. It was very valuable at that period; and some parts of it may still be perused with advantage.

His principal compositions are twelve cantatas, in the style of Alessandro Scarlatti, and the other Italian writers of that school. These were very popular when they appeared, but are now forgotten, with the exception of *Alexis*, which is still performed with applause at our concerts.

In 1737, Dr. Pepusch obtained the situation of organist to the Charter-house, and spent the rest of his life in the tranquil enjoyment of his favourite studies. He was chosen a member of the Royal Society in 1746; an honour to which his great learning justly entitled him. He died in 1752, at the age of eighty-five.

John Ernest Galliard, a native of Zell, was a favourite composer for the theatres in the beginning of the last century. His music is now forgotten; though his pretty hunting-song, "With early horn," has been sung within our remembrance.

Henry Carey was a poet and a dramatist, as well as a musician, though his musical attainments were limited to a happy vein of melody, which enabled him to produce airs, some of which are popular to this day. The pretty ballad of "Sally in our alley" is his, both words and music; and it probably owes its natural simplicity to the circumstance of its being founded on a real incident.

A benefit of Carey's is announced in the *Daily Post*, of December 3rd, 1730, in terms which give an amusing

idea of the manners of the time. After naming the play, which was *Greenwich Park*, and the additional entertainments of singing, particularly a dialogue of Purcell, by Carey and Miss Rafter (afterwards the celebrated Mrs. Clive), and a cantata of Carey's, by Miss Rafter, there is an apology from Carey for "the tragedy of half an act" not being performed; but a promise is made of indemnification by the entertainments between the acts. Then there is the following editorial paragraph:—"At our friend *Harry Carey's* benefit to-night, the powers of music, poetry, and painting, assemble in his behalf,—he being an admirer of the three sister arts: the body of musicians meet in the Haymarket, whence they march in great order, preceded by a magnificent moving organ, in form of a pageant, accompanied by all the kinds of musical instruments ever in use from Tubal Cain to the present day; a great multitude of booksellers, authors, and painters, form themselves into a body at Temple-bar, whence they march with great decency to Covent-garden, preceded by a little army of printers'-devils with their proper instruments: here the two bodies of music and poetry are joined by the brothers of the pencil; when, after taking some refreshment at the Bedford Arms, they march in solemn procession to the theatre, amidst an innumerable crowd of spectators."

His mock "tragedy in half an act," the well-known *Chrononhotonthologos*, was first performed at the Haymarket theatre, in 1734. The lapse of a century has not diminished the freshness of this admirable piece, which is not inferior to Fielding's *Tom Thumb*, as a satire upon the inflation and bombast of the tragic stage. In 1737, the *Dragon of Wantley*, written by Carey, and set by Lampe, "after the Italian manner," was produced at Covent-garden. This piece, which is a happy burlesque of the Italian opera, was as successful as the *Beggar's*

Opera had been. The drama, which is irresistibly ludicrous, is still well-known; but the music, which Dr. Burney says is excellent, is forgotten.

Carey committed suicide in 1743. He does not appear to have been vicious or extravagant in his habits; and his dramatic pieces and songs, though full of humour, are untainted with licentiousness. He was, however, always indigent; and embarrassed circumstances probably led to the melancholy termination of his life.

John Frederick Lampe, the composer of the *Dragon of Wantley*, was a native of Saxony. He came to England about the year 1726, and was a popular composer for the theatres. Another opera of his, also written by Carey, called *Amelia*, was produced in 1732, with great success. He died in London, in 1751.

Thomas Augustine Arne was the son of an upholsterer, in King-street, Covent-garden, who has been immortalized by Addison, as the master of the house in which the Indian Kings resided during their visit to London, so humorously described in *The Spectator*. Arne received a good education, and was intended by his father for the law; but his musical propensity showed itself at a very early age, and soon entirely engrossed his mind. To gratify his passion for music, he used to avail himself of the privilege of a servant, by borrowing a livery, and going into the upper gallery of the Opera-house, which was then appropriated to domestics. He contrived to hide a spinet in his room, upon which, after muffling the strings with a handkerchief, he used to practise during the night. He was articled for three years as a clerk to a lawyer; but devoted much more of his attention to practising on the spinet and violin, and studying composition, than to reading law books and engrossing on parchment. He,

however, served out his time; but soon afterwards, his father happening to call at a gentleman's house in the neighbourhood, who happened to have a musical party, was shown into the room, where, to his amazement, he beheld his son in the act of playing the first fiddle. Finding it vain to contend with an irresistible propensity, his father yielded to it, and allowed him to receive regular musical instructions.

His first work was the music to Addison's *Rosamond*, which was produced in 1733, with very great success. His sister, afterwards the celebrated Mrs. Cibber, performed the principal character. He next composed music for Fielding's *Tom Thumb*, which he got transformed into a burlesque opera, in the Italian manner. In this, too, he was successful, the piece having been performed many nights successively.

In 1738, Arne established his reputation as a dramatic composer by the manner in which he set Milton's *Comus*. The music of this opera was found to be so light, graceful, and original, that it was received with the utmost delight; and even at the present day, the beautiful airs, "Sweet Echo," "Come, ever smiling liberty," and "Now Phœbus sinketh in the west," are heard with undiminished pleasure. The poetry of *Comus*, charming as it is in the closet, is heavy on the stage; and for this reason it is now rarely performed.

In 1740, Arne married Miss Cecilia Young, a vocal performer of considerable reputation, which continued to increase after her marriage. He afterwards produced his masques of *Britannia* and the *Judgment of Paris*, the opera of *Eliza*, and the afterpiece of *Thomas and Sally*. In 1745, Mrs. Arne being engaged as principal singer at Vauxhall, her husband began to compose for that place of entertainment; and his numerous songs, duets, and

other vocal pieces, sung at Vauxhall, spread over the whole kingdom, and had great influence in forming the public taste for vocal melody.

The two oratorios of *Abel* and *Judith*, which Arne produced after this period, were not successful. His musical conceptions were not sufficiently great, nor his learning sufficiently profound, for a species of composition in which, too, he had to contend with the gigantic strength of Handel. About this time he received the degree of doctor of music from the university of Oxford.

In 1762, he produced the most celebrated of his works, the opera of *Artaxerxes*. The words of this opera are a close, but a bald and feeble translation, executed by himself, of the *Artaserse* of Metastasio; and the music is constructed in the Italian manner of that day, consisting entirely of recitative, airs, and duets. The success of this opera was complete. Its reception was enthusiastic; and, from that time almost to the present, it has kept possession of the lyrical stage.

The popular opera of *Love in a Village*, which consists of airs selected from the works of Italian and English composers, contains a number of songs by Arne; and he is understood to have arranged the music of this piece, and prepared it for performance.

Dr. Arne's latest productions were the opera of the *Fairies;* the music to Mason's tragedies of *Elfrida* and *Caractacus;* additions to the music of Purcell in *King Arthur;* songs of Shakspeare; and music for the Stratford Jubilee. He died on the 5th of March, 1778, and was buried in the church of St. Paul, Covent Garden.

Arne is undoubtedly one of the brightest stars in the constellation of English musicians. Though he has been surpassed by some of our composers in learning and command of the resources of harmony, and though he

is below Purcell in vigour and impassioned expression, yet he possessed a rich vein of pure melody, the native produce of his mind, and not derived from his predecessors or contemporaries, either English or foreign. His melody, too, is suited to the accents of our language, and the genius of our nation. It at once pleases every English ear, and is grateful to every English heart; and hence a popularity more extensive and permanent than has yet fallen to the lot of any English composer. Of his works, the most beautiful, in our opinion, is *Comus*, in the production of which he followed only the dictates of his own genius and feeling. *Artaxerxes*, indeed, has been successful in an unparalleled degree, and, in many respects, deserves the favour which it has so long enjoyed. The composer's design was to introduce upon the English stage the fashionable style of the Italian opera; and he therefore produced airs made up of the Italian *bravura* passages of the day, in order to enable the English singers, for whom he wrote, to contend with their foreign rivals in feats of execution. While, however, the *great* songs in the piece are written in this manner, there are others of a totally different character—songs in which Arne, losing sight of his Italian models, falls back into his own natural English style. Such are the beautiful airs, "If o'er the cruel tyrant," "In infancy our hopes and fears," and "Water parted from the sea." The opening duet, "Fair Aurora," is a charming imitation of the simpler Italian style of that period. The attempt to apply Italian recitative to English dialogue was unsuccessful. Italian speech can be made to take a musical form by merely enforcing and heightening the natural accents and inflexions of the language; and thus the dialogue of the Italian opera may be sung, or rather spoken, in recitative: but in no other language is this practicable; and in English, German, and French, it is only where

the natural inflexions of the voice are supposed to be strengthened by the influence of emotion or passion, that recitative can be used with effect, or even without absurdity. Hence, in the German opera, *simple recitative* is very rarely used. The ordinary dialogue is merely spoken, and it is only when the actor is supposed to give vent to his feelings in broken phrases and passionate exclamations, that *accompanied recitative* is employed. Though the recitative of *Artaxerxes*, accordingly, has passed current in consequence of the popularity of the airs, no other English composer has ever made the experiment, unless in the way of burlesque.

Artaxerxes has been frequently chosen for the *debût* of young female singers, and the success of the *debutante* has been attended with a run of the piece. The part of *Mandane* was never so splendidly performed as by Mrs. Billington, who charmed the public as much by the sweetness and grace with which she sang the beautiful and simple airs, as she astonished them by the power and compass of her voice, and the brilliancy of her execution, in the bravuras. More recently it has afforded triumphs to Miss Stephens, Miss Tree, and Miss Paton; but it is now very rarely performed: and, notwithstanding its great beauties, its defects as a whole, will probably prevent it from regaining its popularity.

The drama is feeble and vapid. Metastasio's meagre plot remains, but there is not a vestige of his sweet and graceful poetry. The music is in an obsolete form, long since abandoned as unfit for dramatic purposes: and, though we, in England, may have greater constancy in matters of taste than the more mercurial people of the south, yet it is no disparagement to the genius of our countryman, to expect that his production shall at last go the way of the beautiful works of the Pergolesis, the

Galuppis, and the Jomellis, upon the model of which it was constructed.

Notwithstanding the immense popularity which Dr. Arne has so long enjoyed, it is remarkable that, even in his own time, only two among all his numerous pieces were decidedly successful. Many of them failed entirely, not from want of merit in the music, but in the words, of which he himself was too frequently the author. But the best songs in all his pieces, and his compositions for Vauxhall, &c., have diffused themselves so extensively, and are so rooted in public favour, that their popularity will probably be lasting, even should *Comus* and *Artaxerxes* disappear from the stage. It will be long before the beautiful airs which we have already mentioned;—the songs, "Gentle youth," and "Ah, had I been by fate decreed," in *Love in a Village;* "Where the bee sucks," in the *Tempest;* "Under the green-wood tree," and "When daisies pied," in *As you Like it,*—with many others, shall be forgotten by the lovers of pure and genuine English melody. Though not very profound, yet Arne was an able harmonist. The scores of his operas are not behind the state of orchestral composition in his day; and his instrumental music (particularly his harpsichord lessons,) possesses considerable merit. He is, too, the author of some good glees and catches; for which species of composition he obtained several prizes from the Catch Club.

Dr. Arne's son, MICHAEL ARNE, gained considerable reputation as a dramatic composer. His opera of *Cymon* was long popular. He was a singular, and perhaps, in the eighteenth century, a solitary instance of infatuation on the subject of the philosopher's stone, in the pursuit of which chimera he built a laboratory, and involved himself in much expense. He opened his eyes, however, in time to save himself from ruin.

THOMAS LINLEY, as a dramatic composer, obtained a popularity little inferior to that of Arne. He was born at Bath, where he received his musical education, and resided during a considerable part of his life. For many seasons he conducted the Bath concerts, of which his daughter Eliza, afterwards Mrs. Sheridan, and her sister Mary, afterwards Mrs. Tickell, were the most distinguished ornaments. Both these ladies were beautiful and accomplished; but the elder appears to have united exquisite musical talents to a beauty almost angelic, and a mind possessed of every virtue. The romantic history of her marriage with Mr. Sheridan is very generally known. From her marriage in 1772, till her death, twenty years afterwards, she was truly her husband's guardian angel; and, had she been spared to him, his character might probably have been saved from degradation, and the close of his life from the extremity of wretchedness *.

* The sketch of this lady's character, given by Moore in his *Life of Sheridan*, is extremely beautiful. "There has seldom," he says, "existed a finer combination of all those qualities that attract both eye and heart, than this accomplished and lovely person exhibited. To judge by what we hear, it was impossible to see her without admiration, or know her without love; and a late bishop used to say, that 'she seemed to him the connecting link between woman and angel.' The devotedness of affection, too, with which she was regarded, not only by her own father and sisters, but by all her husband's family, showed that her fascination was of that best kind, which, like charity, 'begins at home;' and that, while her beauty and music enchanted the world, she had charms more intrinsic and lasting for those who came nearer to her. We have already seen with what pliant sympathy she followed her husband through his various pursuits,—identifying herself with the politician as warmly and readily as with the author, and keeping Love still attendant on Genius, through all his transformations. As the wife of the dramatist and manager, we find her calculating the receipts of the house, assisting in the

In the year 1775, Sheridan's opera of *The Duenna* was produced at Covent-garden. The music of this piece consists partly of original compositions by Mr. Linley, and partly of adaptations by him of popular airs. "The run of this opera," says Mr. Moore, "has, I believe, no parallel in the annals of the drama. Sixty-three nights was the career of *The Beggar's Opera;* but *The Duenna* was acted no less than seventy-five times during the season; the only intermissions being a few days at Christmas, and the Fridays in every week;—the latter, on account of Leoni, who being a Jew, could not act on those nights." It is still attractive, and more frequently performed than any opera of so old a date. As a drama, it is superior to any musical piece that we have; and the music is full of beauty, spirit, and freshness.

About this time, Mr. Linley left Bath, and took up his residence in London, in consequence of becoming joint-patentee of Drury-lane theatre, along with his son-in-law,

adaptation of her husband's opera, and reading over the plays sent in by dramatic candidates. As the wife of the senator and orator, we see her, with no less zeal, making extracts from state-papers, and copying out ponderous pamphlets,—entering with all her heart and soul into the details of elections, and even endeavouring to fathom the mysteries of the Funds. The affectionate and sensible care with which she watched over not only her own children, but those which her beloved sister, Mrs. Tickell, confided to her in dying, gives the finish to this picture of domestic usefulness. When it is recollected, too, that the person thus homelily employed was gifted with every charm that could adorn and delight society, it would be difficult, perhaps, to find anywhere one more perfect example of that happy mixture of utility and ornament, in which all that is prized by the husband and the lover combines, and which renders woman what the sacred fire was to the Parsees,—not only an object of adoration on their altars, but a source of warmth and comfort to their hearts."

Mr. Sheridan. He conducted for many years the musical department of this theatre, and produced for it a number of pieces; the best and most successful of which were, *The Carnival of Venice; Selima and Azor*, an adaptation of Gretry's *Zemire et Azor; The Camp*, written by Sheridan; *The Spanish Maid; The Stranger at Home;* and *Love in the East*. None of these pieces are now performed; but some of the songs which they contain are still sung, and listened to with delight by the lovers of English music. Mr. Linley also added those orchestral accompaniments to the airs in *The Beggar's Opera*, which have been ever since made use of.

In the year 1778, in the untimely death of his eldest son, at the age of two-and-twenty, Mr. Linley received a blow from which he never recovered. Thomas Linley was a young man of great genius and attainments, and had returned to his father from his travels on the Continent, where he had been the fellow-student and friend of Mozart. When on a visit to the Duke of Ancaster, at his seat in Lincolnshire, Linley, along with some other young people, were amusing themselves with sailing in a pleasure-boat, which by some accident upset, and Linley, who was an excellent swimmer, perished through his desire to assist his companions, all of whom were saved. The father's grief for this afflicting bereavement produced a brain-fever, from which he recovered, but never regained his former health and spirits. Twelve ballads were published by him some time after the death of his son; the first of which, "I sing of the days that are gone," evidently refers to that mournful event. They are purely English in style, and very simple in construction, but full of originality and feeling. His *Six Elegies*, published at Bath, at an earlier period, are distinguished by similar qualities.

Mr. Linley died in London, in 1795. Soon after his

death, a collection was published of his posthumous works, and those of his son. It contains many admirable songs, glees, and madrigals, which are less known than they deserve to be. One of them, however, the madrigal, "Let me, careless and unthoughtful lying," by the elder Linley, is so beautiful, that it is frequently sung at concerts, and the different glee and madrigal societies.

Mr. Linley's younger son, WILLIAM LINLEY, went at an early age to India, where he held several important situations under government. After his return with a competent fortune, he resided in London, much esteemed and respected, till his death, which took place last year. He possessed the musical genius of his family, and published several works of merit, particularly the *Dramatic Songs of Shakspeare*. His literary attainments also were considerable.

WILLIAM JACKSON was born in Exeter, in 1730. He was liberally educated, and received his first musical instructions from the organist of the cathedral. He then went to London, and studied under Travers, the organist of the Chapel Royal; and finally returned to his native city. In 1777, he was appointed organist, and placed at the head of the musical establishment of the cathedral, in which situation he remained till his death in 1803. He was greatly respected, and his memory is still cherished by many of his fellow-citizens.

Jackson published, at different periods, several sets of songs, which were at one time popular throughout the kingdom. Among his *Canzonets for two Voices*, are several beautiful pieces,—particularly "Time has not thinned my flowing hair, and, "Love in thine eyes for ever plays;" which will long afford pleasure to those who can enjoy good music, though it may be old. He composed

the music of several dramatic pieces; one of which, *The Lord of the Manor*, written by General Burgoyne, was very popular. It contains the still-favourite songs, "Encompass'd in an angel's frame," and, "When first this humble roof I knew."

In his capacity of director of a great ecclesiastical establishment, he composed many pieces of cathedral music, some of which, we believe, were published; but they did not add to his reputation. They are still performed in the cathedral of Exeter, in consequence of his connexion with it; but have not been adopted elsewhere.

Mr. Jackson's literary acquirements were considerable. His thirty *Letters on various subjects* contain a good deal of ingenious and sound disquisition on matters of science, literature, and the arts. Of course, music is not overlooked, and the faults of the greatest masters are acutely exposed; though he betrays a tendency to depreciate the labours of composers in those departments of the art in which he was probably conscious of his own want of proficiency. He was passionately fond of painting, and a clever artist, in the manner of Gainsborough. As a melodist, he possessed a style of his own, remarkable for tenderness, simplicity, and pastoral sweetness.

Dr. Samuel Arnold, though he has been already mentioned as a distinguished ecclesiastical composer, is better known to the public as a writer for the theatre. He was born in 1740. He received the rudiments of his musical education in the Chapel Royal, under Mr. Gates, the master of the children, and Dr. Nares, his successor. So great were Arnold's attainments in music, at an early age, that, before he had reached his twenty-third year, he became composer to Covent-garden theatre; and in 1776, he was engaged by Mr. Colman, to fill the same office at the Haymarket. In these situations, he

produced a series of dramatic pieces, several of which are still performed. In 1773, he obtained the degree of doctor of music at Oxford. His oratorio, *The Prodigal Son,* had been performed at the installation of Lord North as Chancellor of the University. Previous to conferring a degree, it is the custom for the professor of music to examine the exercise given in by the candidate, as an evidence of his qualifications: but, on this occasion, Dr. Hayes, the musical professor, returned Mr. Arnold's score unopened, saying, that it was quite unnecessary to examine the exercise of the author of *The Prodigal Son.*

In 1783, on the death of Dr. Nares, Dr. Arnold succeeded him as organist of the Chapel Royal, and composer to His Majesty. In 1789, he was chosen, by the Academy of Ancient Music, the conductor of their concerts. In 1793, on the death of Dr. Cooke, he was requested to accept the place of organist of Westminster Abbey. He declined the office, on account of his many professional engagements, but was permitted to accept it on his own terms, and to perform the duty by a deputy, when he was unable to give his personal attendance. He was afterwards solicited to conduct the annual performances in St. Paul's, for the benefit of the Sons of the Clergy; a request with which, as it was an affair of charity, and unattended with emolument, he readily complied, and conducted these performances till his death. He died in October, 1802, and was interred in Westminster Abbey.

Dr. Arnold enriched the vocal music of England with a great number of beautiful airs, which still retain, and will long preserve, their freshness and popularity. His best pieces keep their place on the stage; and there is reason to hope, will, with other works of the older English school, be again performed more frequently than they are at present. *The Castle of Andalusia, The Mountaineers,*

Inkle and Yarico, and *The Surrender of Calais,* are lively and pleasing dramas; and the admirable songs, "The hardy sailor braves the ocean;" "Flow, thou regal, purple stream;" "Faint and wearily;" "When the hollow drum," with many others, will be listened to with delight, so long as the people of England retain a taste for the pure and genuine melody of their own country.

CHARLES DIBDIN was born at Southampton in 1745. When a boy, he was a singer in the cathedral of Winchester, and was afterwards a candidate for the situation of organist in a village-church in Hampshire, but was rejected on account of his youth. He then resolved to try his fortune in London, where he was employed for some time in composing ballads for music-sellers, and in tuning piano-fortes. He next went upon the stage, and had considerable success as an actor and singer, even on the London boards: but the bent of his genius was towards composition; and, having produced the operas of *Lionel and Clarissa,* (the music of which is partly his own, and partly selected,) and *The Padlock,* he established his reputation as a dramatic composer. These pieces appeared in 1768. He wrote for the stage with great industry, for more than twenty years; during which time, according to an account given by himself, he produced near a hundred operas, and other musical pieces, for the different theatres. He adds, that for all these pieces, during so long a period, the whole amount of his emoluments, including his salaries for conducting the music of different theatres, and his annual benefits, was only 5,500*l.* This very inadequate remuneration he ascribes to the unfair dealing of the managers, with all of whom, and especially Garrick, he appears to have been engaged in constant quarrels. Finding himself so ill rewarded for his theatrical labours, he set on foot a series of entertainments, consisting of recitations

and songs,—written, composed, delivered, and sung, by himself. For these entertainments, he opened a small theatre in Leicester-square, and gave them, not only there, but in all the principal towns of the kingdom, for several years, with great success. They were exceedingly agreeable, containing a great deal of wit, anecdote, and satire, and full of songs, admirable both in their words and melodies. These songs enjoyed extraordinary popularity, and were sold in immense quantities in every part of the country; so that this species of entertainment must have been very profitable to him. He seems, however, not to have been prudent in pecuniary matters; for he died in 1814, in distressed circumstances, after having been for some years afflicted with a malady which rendered him almost helpless.

Dibdin had received hardly any musical education; and his attainments in the art were so small, that he had not skill enough to put a good accompaniment to his own airs. But he possessed a gift which no education or study can bestow,—an inexhaustible vein of melody. Among the hundreds of airs which he composed, it is wonderful to observe how few are bad, or even indifferent; and how free they are from sameness, or the repetition of similar passages. And yet, with all this variety, there is no straining after novelty. The airs flow so naturally, that they appear to have cost him no sort of effort, but to have sprung up, as it were, in his mind, without even being sought for. In their expression, too, they are not less various than in their phrases. Whether the poetry is tender, lively, or energetic, the music never fails to speak a corresponding language. There are few things, in the class to which they belong, more delightful than "When the lads in the village," and "I'd lock'd up all my treasure," in *The Quaker;* or than "And did you not hear of a jolly young waterman;" "Then farewell,

my trim-built wherry," in *The Waterman;* or "Say, little foolish, fluttering thing," in *The Padlock.*

But Dibdin's sea songs will be the most enduring monument to his memory. Whatever may have been done by the bards of antiquity, there is no instance in modern times of so powerful, extensive, and salutary an influence being exercised by poetry and music. They strike at once upon the heart of the British sailor,—address themselves to his habits, his manners, his propensities, his peculiarities of thought and feeling; raise his courage from a mere animal instinct to a noble moral principle; inspire him with generosity, truth, and constancy; and strengthen in his mind the influence of those tender ties which are the great springs of human virtue as well as happiness. As a mark of public gratitude for these inestimable lyrics, the Government, in 1803, bestowed on their author a pension of two hundred pounds a year; but the administration which came into office in 1806 deprived him of this very moderate tribute, as a measure of economy! In 1810, some individuals, at the head of whom were Benjamin Oakley, Esq., of Tavistock-square, and Mr. Perry, the distinguished proprietor of *The Morning Chronicle,* set on foot a public dinner, in order to raise money to purchase an annuity for Mr. Dibdin. The sum obtained was 640*l.*, with which an annuity was bought for him and his daughter conjointly.

An edition of Dibdin's sea songs was published by the late Dr. Kitchiner, in 1824. This collection contains a hundred and one songs, and is sufficiently ample; but the editor was incompetent to the execution of his task. The music is full of inaccuracies; and Dibdin's accompaniments, meagre and imperfect as they are, are rendered still more so by frequent mutilations. An edition of these songs, by a sound and judicious musician, is

still much wanted, and would assuredly be well received by the public.

WILLIAM SHIELD was born in the county of Durham, about the year 1749. His father, who was a singing-master, taught him the rudiments of music. When he was nine years of age, his father died, leaving his family very slenderly provided for. He was apprenticed to a boat-builder in North Shields, who proved an indulgent master, and allowed him to occupy his leisure hours in cultivating his talent for music. His proficiency as a violin-player attracted the notice of the celebrated Avison, the author of the *Essay on Musical Expression,* who kindly gave him some instructions in harmony. He was employed as leader of the concerts at Scarborough, where he became acquainted with several eminent performers from London, by means of whom he he obtained a situation in the orchestra of the Italian Opera-house, where, for eighteen years, he played the principal tenor.

His first dramatic work was the music of *The Flitch of Bacon,* an afterpiece, which appeared in 1778, and was very successful. Soon afterwards he became composer to Covent-garden theatre, for which he produced several of his most popular works. In 1791, he visited his native town, where his aged mother, to whom he always shewed the most filial attention, was still living. He collected, at this time, a number of the old traditional melodies of the border counties, some pretty specimens of which he has inserted in his *Rudiments of Thorough Bass.* In the same year he made a journey to the Continent; in the course of which he visited the principal cities of Italy, with the view of acquiring a knowledge of the music of that country. After his return, he resumed his musical employments, and composed a number of dramatic pieces, and many detached songs, duets, glees, &c. He also published his *Introduction to Harmony,* a

work of much value at that time, but now superseded by more methodical and comprehensive treatises.

In 1817, he succeeded Sir William Parsons as master of the band of musicians in ordinary to the king. This appointment was bestowed upon him by his late Majesty (then Prince Regent,) without any application on his part, as a mark of personal regard, and of esteem for his character as a distinguished artist. During the latter years of his life he suffered much from the infirmities of age, and died of water in the chest in January, 1829.

Shield was a man of an amiable, kind, and placid disposition; and the character of his mind is impressed on his music. The subjects of his pieces are chiefly taken from rural life, and he is most successful in speaking the language of innocent gaiety and simple tenderness. He probably never felt, and therefore has not attempted to express, the more violent and darker passions. *Rosina* is the most charming Arcadian picture that can be imagined; and *The Woodman, The Farmer, The Flitch of Bacon,* and *The Poor Soldier,* are all full of the freshness of the country. Shield's pastoral style possesses much elegance and refinement. He even introduces airs requiring great extent of voice and power of execution; such as the song, "Whilst with village maids I stray," in *Rosina;* yet there are so much grace and simplicity of design in these airs, that, when sung (as they ought to be) without effort, they are never felt to be misplaced or out of character. Shield's accompaniments in his dramatic pieces, though simple, are ingenious, and show taste and delicacy in the use of the different instruments. Were his orchestral colouring richer, it would be beautiful. Shield composed many detached songs, and a few glees, some of which are still popular. His "Shakspeare's Load-stars" is a great favourite

among glee-singers.* He composed, too, some instrumental music; particularly a set of *Trios for two violins and a bass,* which have no small merit, considering the state of instrumental music in England when they were written.

STEPHEN STORACE was the son of a Neapolitan, a good performer on the double-bass in the band of the Opera-house, and was born in London in 1763. He manifested his musical capacity at a very early age, and was placed by his father in the Conservatorio, or Music School, of St. Onophrio, at Naples. He made rapid progress in his studies; and, while yet a pupil, composed several things which he afterwards made use of in his operas, particularly the finale to the first act of *The Pirates,* one of the most beautiful of his compositions.

*This glee affords an amusing instance of the want of attention with which composers sometimes read their poetry. The words are from *The Midsummer Night's Dream*:—

"———————— O happy fair,
Your eyes are load-stars, and your tongue's sweet air,
More tuneable than lark to shepherd's ear,
When wheat is green, and hawthorn buds appear."

Shield writes the first part of this glee upon the first two lines, with a full close. This is sung twice over; then comes the second part of the glee to the two following lines, with a semi-close; after which the subject is resumed, and the whole terminates with the words of the first part, which are written as before,—

"———————— O happy fair,
Your eyes are load-stars, *and your tongue sweet air!*"

To make three people, indeed, sing this pretty complaint of a jealous damsel, and "toss the words about from side to side," is bad enough, though this abuse is sanctioned (if it *can* be sanctioned) by usage. But we do not remember any parallel to such a reading as the above.

After finishing his studies, he visited Germany, and composed an opera called *Gli Equivoci*, taken from Shakspeare's *Comedy of Errors*. Parts of this piece were afterwards used by the author in his English operas.

In his travels, Storace was accompanied by his sister, Anna Storace, who had been a pupil of Sacchini, and afterwards became one of the first singers of the day. They returned to England in 1787; and Signora Storace immediately obtained an engagement at the King's Theatre, where she appeared in Paisiello's *Gli Schiavi per Amore*, brought out under the direction of her brother. Storace's success in the King's Theatre was impeded by the intrigues of his rivals; and he retired in disgust to Bath, where, for a time, he turned his attention to drawing. In this pursuit, however, he did not persevere; but soon returned to London, where he obtained an engagement as composer to Drury-lane theatre; his first production for which was an adaptation of the German opera of *The Doctor and Apothecary*.

In 1789 he brought out, at Drury-lane, his first English opera, *The Haunted Tower*. This beautiful piece had the most brilliant success: it was performed fifty times the first season, and has remained in constant favour ever since. In 1790 the entertainment of *No Song no Supper* was produced at the same theatre. "It will hardly be credited," says Kelly in his *Reminiscences*, "that this charming and popular opera, which has been acted hundreds of nights, was rejected by the Drury-lane management."

In 1791 he produced *The Siege of Belgrade*, which is an adaptation to the English stage of Martini's opera, *La Cosa rara*; consisting chiefly of the original music, with some additional compositions by Storace. In 1792 appeared *The Pirates*, one of the finest and most successful of his works. For several years he continued to

produce a number of popular pieces, among which was *Lodoiska,* a piece translated from the French by John Kemble, and the music of which is a selection from the two operas of Kreutzer and Cherubini, with some beautiful additions by Storace, among which is the celebrated air, "Ye streams that round my prison creep."

His last work was the music of Colman's drama, *The Iron Chest.* His health was always delicate, and his exertions in bringing out this piece appear to have cost him his life. "On the first rehearsal," says Kelly, "though labouring under a severe attack of gout and fever, after having been confined to his bed for many days, he insisted on being wrapped up in blankets, and carried in a sedan-chair to the cold stage of the play-house. The entreaties and prayers of his family were of no avail,—go he would: he went, and remained till the end of the rehearsal. He returned to his bed, whence he never rose again." He died on the 19th of March, 1795, in the thirty-third year of his age.

A little while before his death, Storace had gone to Bath, for the purpose of hearing Braham, and had engaged him for Drury-lane, where he was to appear in the opera of *Mahmoud,* in the preparation of which Storace was then employed. It was left in an incomplete state at his death; but, by the exertions of his friends, and with some additional music selected by his sister, it was performed, on the 30th of the same month in which he died, for the benefit of his widow and child. Supported by Kemble's acting, and Braham's singing, it had great success, and was performed for many nights.

Storace possessed a strong and capacious mind. Mr. Sheridan once remarked, that, had he been bred to the law, he must have become lord-chancellor. He was well versed in literature, and his critical opinions were much respected. Mr. Kelly says, that when a boy, his

passion for calculation was beyond all belief; in which respect, as in others, he had a resemblance to Mozart.

His operas, to this day, are among the most attractive that we possess. He had been educated in the *reformed* Italian school of the close of the last century; and the models on which he formed his style were the works of Piccini, Sacchini, and Paesiello. From the study of these, he not only acquired grace and refinement, but learned to enrich his operas with those concerted scenes and finales, the introduction of which was a new era in dramatic composition. In the beauty and spirit of his concerted pieces, he has not been surpassed by any English composer who has succeeded him. In writing for the orchestra, he has followed his Italian models in the simplicity of his score; but his accompaniments are full of taste and elegance, and want nothing but a slight infusion of German richness and variety, to be every thing that could be desired. Were Storace's best operas retouched, with this view, by a skilful and discreet musician, and brought out in a good and careful style, they would appear as modern as if they were of yesterday, and give all the pleasure they produced forty years ago.

CHAPTER XVII.

MUSIC IN GERMANY IN THE PRESENT CENTURY.—WINTER.—HIMMEL.—WEIGL.—ANDREAS AND BERNARD ROMBERG.—FESCA.—BEETHOVEN.

Among the great composers of Germany who flourished at the beginning of the present century, the oldest appears to be Peter Winter, who was born at Manheim in 1755. In 1775 he was appointed director of the orchestra of the theatre at Manheim, and afterwards held the same situation at Munich, where he resided during his life. His compositions for the church, the theatre, and the chamber, are very numerous. Of his ecclesiastical works, his *Requiem* is the most celebrated. Many of his German operas were received with the greatest favour, and several of them are still performed in Germany. The operas which he composed for the King's Theatre, during his residence in London, in 1803 and 1804, were among the most successful of his works. These were *Zaira, Proserpina,* and *Calypso.* In these, the airs, which he composed to suit the limited but fine *contralto* voice of Madame Grassini, are beautifully simple, and were long seen on the pianoforte of every lady who had any pretensions as a singer of Italian music. One of his German operas, *The Interrupted Sacrifice,* was brought out in an English dress a few years ago, at the English Opera-house, and obtained considerable success. His last composition for the stage was a comic piece entitled *Der Sanger und der Schneider* (The Singer and the Tailor), founded on a well-known anecdote of Farinelli: it is a great favourite in the German theatres. He died at Munich, in October, 1825, at the age of seventy.

FREDERICK HIMMEL was born in Brandenburgh, in 1765. At an early age he obtained the situation of *maestro di capella*, at Berlin, which he retained during his life. He died in 1814. His works are very numerous, and in various styles. His most celebrated opera is *Fanchon*, which is still performed in all parts of Germany. His music for the piano-forte is of a very high class; in particular, his two sets of trios for the piano-forte, violin, and violoncello, are among the finest compositions of this kind, and ought to stand in the library of every amateur, beside the similar works of Mozart, Beethoven, and Hummel. He produced an immense number of detached songs and ballads, many of which are very original and beautiful.

JOSEPH WEIGL, born at Vienna in 1765, was director of the orchestra of the imperial theatre in that city. In his dramatic music, he is remarkable for the pastoral freshness and simplicity of his style; for which his opera of the *Swiss Family* is particularly distinguished. Few operas have enjoyed greater popularity in Germany than this, which was produced at Vienna in 1809. It is certainly very pleasing, and contains much elegant melody; but it wants vigour and depth, and soon palls upon repetition. An early work of this composer, *L'Amor Marinaro*, was brought out at the English Opera-house, in 1828, under the title of *The Pirate of Genoa*, with little success.

ANDREAS and BERNARD ROMBERG were the children of two brothers, both of whom were eminent musicians. Anthony Romberg, the father of Andreas, was an excellent performer on the bassoon, resident at Bonn; and Henry, the father of Bernard, was music-director to the Bishop of Munster. They brought up their children to their own profession; and, in 1799, gave a concert at Hamburgh, in which the whole performers were mem-

bers of their families. Andreas and Bernard soon distinguished themselves as performers—the one on the violin, and the other on the violoncello; and both by their genius for composition. About the year 1790 they held situations in the chapel of the Elector of Cologne, at Bonn, and afterwards obtained engagements in the orchestra of the German theatre at Hamburgh. After travelling over various parts of Europe, and acquiring high reputation as performers on their respective instruments, they returned to Hamburgh, where Andreas settled; and Bernard afterwards obtained a situation in the royal chapel at Berlin. Andreas died twelve or thirteen years ago. Bernard, we believe, still resides at Berlin.

Andreas Romberg is the author of many pieces for the church, several operas which were favourably received in Germany, and some cantatas, the most remarkable of which is Schiller's *Song of the Bell.* Bernard is also the author of several theatrical and other vocal works. But both of them are chiefly distinguished as instrumental composers. The symphonies of Andreas, in particular, are masterly productions, and well known and frequently performed in this country; and Bernard has furnished the lovers of the violoncello with a great variety of the most beautiful music that has ever been written for that instrument. He has long enjoyed the reputation of being (except, perhaps our own Lindley,) the greatest violoncellist in Europe.

Freidrich Ernst Fesca, *maestro di capella* to the Duke of Baden, was a voluminous and distinguished composer both of vocal and instrumental music. He is known in this country chiefly by his violin quartets, many of which are admirable. He died in 1826.

The illustrious name of Ludwig van Beethoven began to be heard in Germany a short time before the

beginning of the present century. He was born in 1770, at Bonn, where his father was a tenor singer in the elector's chapel. He made great progress in music at a very early age, notwithstanding his being attacked by a disease which affected his hearing, and at last terminated in total deafness.

Some of his vocal and instrumental pieces were published at Manheim when he was only thirteen years of age. In 1792, the Elector of Cologne, whose attention had been attracted to his youthful genius, sent him to Vienna to study composition, which he did, first, for a short time, under Haydn, and afterwards under the celebrated teacher, Albrechtsberger.

His first publications were treated with great severity by the German journalists, by whom he was accused of harsh modulations, melodies more singular than pleasing, and a constant straining after originality. It is always the fate of genius, such as Beethoven's, to be censured before it is understood. Those productions, so roughly treated by the Aristarchs of the time, probably contained crudities to which youthful inexperience is liable; but they must have been much akin, in style and character, to those compositions which follow them very closely in point of date, and which form the commencement of the regular series of his published works. Now the very earliest of these,—his three trios for the pianoforte, violin, and violoncello; his sonatas, dedicated to Haydn, and his first trio for a violin, tenor, and violoncello,—are at present looked upon as correct, clear, and smooth compositions; yet, within our remembrance, these pieces were considered, in England, as wild, crabbed, and unintelligible. When his symphony in C minor was first tried by the band of the Philharmonic Society, an assemblage of musical ability not surpassed in the world, they were so astounded at its odd and

abrupt outset, and so bewildered by the novelty of its harmonies and transitions, that it was not till after several repetitions, that its amazing grandeur and beauty began to unfold themselves even to *their* enlightened vision. When Mozart's quartets, those models of pure and delicate harmony, were originally published, a number of copies, sent to Italy, were returned on the hands of the publishers, as being full of errors of the engraver. The severity, therefore, with which Beethoven's early compositions were treated by the *Allgemeine Musikalische Zeitung*, and other German journals, is by no means surprising.

By the death of the Elector of Cologne, in 1801, Beethoven lost a zealous patron; and this event seems to have induced him to leave his native place and take up his abode at Vienna, in which city he constantly resided for the rest of his life. Being of an independent spirit, and utterly incapable of practising the arts of a courtier, he never succeeded in gaining the favour of the great, or in obtaining any of the solid advantages with which that favour is attended. He was appointed to no situation of emolument; and, for the greater part of his life, had nothing but the income derived from his compositions. He strongly felt a treatment which was unworthy of his genius, and frequently gave vent to his feelings with more freedom than prudence. At length, in 1809, he received an offer of the situation of *maestro di capella* to the newly-formed court of Jerome Bonaparte, King of Westphalia, and was about to accept of it, when the Archduke Rudolph, and the Princes Lobkowitz and Kinsky, ashamed of the neglect which he had met with, and actuated by a liberality which did them honour, settled on him an annuity of four thousand florins (four hundred pounds sterling), by a deed drawn up in flattering and delicate terms. The only condition was,

that he should reside in Vienna, or some other part of Austria Proper, and not travel into foreign countries without the consent of his patrons. He was thus placed in easy circumstances; but, unfortunately, owing to the death of Prince Kinsky, and the ruin of Prince Lobkowitz, the greatest part of his pension was discontinued; and all that he was receiving at the time of his death, was seven hundred and twenty florins, or seventy-two pounds a-year.

In the meantime, while a rapid succession of great works was filling Europe with his fame, Beethoven was withdrawing himself more and more from intercourse with the world, and living in a state of seclusion, enjoying only the society of a few individuals, whose admiration of his genius, and personal regard, led them to accommodate themselves to the peculiarities of his disposition. The aristocracy of Vienna appear at length to have become aware of his claims to their respect. In 1824, a meeting of some patrons and amateurs of the art took place, at which it was resolved to present an address to him, requesting him to re-appear among them, and permit some of his works to be performed in his presence; and also to agree to an application which had been made to him by the direction of the Royal Theatre, respecting the opera of *Melusina*, on which he was understood to be employed.

An address to this effect, with a number of noble and distinguished names attached to it, was presented to him; and he agreed to be present at the proposed concert. A great musical performance took place on the 7th of May, in the principal theatre of Vienna. The theatre was crowded to excess; and the appearance of the illustrious recluse was hailed with the utmost enthusiasm. He took his place at the side of the principal leader, and, with his original scores before him, indicated the times

of the various movements. The music consisted of his well-known symphony in C major; three hymns from the grand mass which he had lately composed; and his symphony concluding with a vocal chorus from Schiller's *Ode to Joy*, which had been written by him for our Philharmonic Society, and was now performed for the first time. These pieces were rapturously applauded; and, at the conclusion of the concert, Beethoven was loudly called forward. He made a modest obeisance, and retired amidst the acclamations of the audience. The strong interest excited by this concert, induced the director of the theatre to make an offer to the composer of a certain consideration, if he would assist at another performance of the same music, which accordingly took place soon afterwards. These were his last appearances in public.

In December, 1826, in consequence of travelling from the country to Vienna, in very inclement weather, Beethoven caught a cold, which was followed by an inflammation of the lungs. This attack produced such a degree of debility, that symptoms of dropsy appeared; and he laboured under this disease till the 26th of March, 1827, when he expired, after dreadful sufferings.

Some time before his death, he had reminded the Philharmonic Society of London of a promise they had made him, of giving a concert for his benefit. The Society instantly sent him, through Mr. Moscheles, a present of a hundred pounds; an act of generosity which he acknowledged, in a letter to that gentleman, in terms of the utmost gratitude. He requested, at the same time, that the society would deduct that amount from the profits of the concert they intended to give; and expressed his hope of being able to evince his sense of their kindness by composing a new work for their use. His sufferings from his disease appear to have been aggravated by the

dread of impending destitution, which made him deny himself the ordinary comforts of life. The arrival of the Philharmonic Society's remittance, which he received only ten days before his death, greatly revived his spirits. He said cheerfully to his friends about him, "Now we may again occasionally treat ourselves to a merry day;"—and desired to have his favourite dish of fish (the only article of food that he was fond of), even were it only that he might taste of it. Such being, apparently, his own impression, and such being that of his friends with regard to his poverty, much surprise was excited by the discovery that he had died possessed of money (including the present from the Philharmonic Society,) to the amount of about twelve hundred pounds sterling. Considerable indignation was expressed in Vienna, that Beethoven, in such circumstances, should have applied to a foreign country for assistance, of which, it appeared, he did not stand in need; and it was said, that had he required such aid, the slightest hint of his necessities would at once have procured it from his numerous friends and admirers at home. It is not wonderful, however, that he should have felt less repugnance to ask assistance from a country in which his genius had been long and justly appreciated, and through the medium of a musical body who had, probably more than any other in Europe, contributed to exalt his reputation by their splendid performance of his works, than from the public of Vienna, whose attention and patronage, withheld from him, had been lavished upon artists immeasurably his inferiors in everything but skill in the arts of courting popular favour. At the time of his death, beside the sum above mentioned, which he had saved, he enjoyed the remnant of the pension settled on him by the Archduke Rudolph, Prince Lobkowitz, and

Count Kinsky. He had thus wherewithal to live, according to his abstemious and retired habits; and when we consider his high and independent spirit, we can only ascribe the dread of want which appears to have imbittered his latter days, and his application to the Philharmonic Society, to the influence of disease in breaking down his once powerful mind.

Beethoven's personal character and manners have been represented in very different lights in the various accounts which have been given of him. In Russell's *Tour in Germany*, published in 1824, an able and interesting work, which has met with much attention from the public, we find the following description, which, at all events, is lively and graphic.

"Though not an old man, Beethoven is lost to society, in consequence of his extreme deafness. The neglect of his person which he exhibits, gives him a somewhat wild appearance. His features are strong and prominent; his face is full of rude energy; his hair, which neither comb nor scissors seem to have visited for years, overshadows his broad brow in a quantity and confusion to which only the snakes round a Gorgon's head offer a parallel. His general behaviour does not ill accord with the unpromising exterior. Except when he is among his chosen friends, kindliness or affability are not his characteristics. The total loss of hearing has deprived him of all the pleasure which society can give, and perhaps soured his temper. He used to frequent a particular cellar, where he spent the evening in a corner, beyond the reach of all the chattering and disputation of a public room, drinking wine and beer, eating cheese and red herrings, and studying the newspapers. One evening, a person took a seat near him, whose countenance did not please him. He looked hard at the stranger, and spat on the floor, as if he had seen a toad; then glanced at the

newspaper,—then again at the intruder, and spat again; his hair bristling gradually into more shaggy ferocity, till he closed the alternation of spitting and staring, by fairly exclaiming, 'What a scoundrelly phiz!' and rushing out of the room. Even among his oldest friends, he must be humoured like a wayward child. He has always a small paper-book with him, and what conversation takes place, is carried on in writing. In this, too, although it is not lined, he instantly jots down any musical idea which strikes him. These notes would be utterly unintelligible even to another musician, for they have thus no comparative value; he alone has in his own mind the thread by which he brings out of this labyrinth of dots and circles the richest and most astounding harmonies. The moment he is seated at the piano, he is evidently unconscious that there is anything in existence but himself and his instrument; and, considering how very deaf he is, it seems impossible that he should hear all he plays. Accordingly, when playing very *piano*, he often does not bring out a single note. He hears it himself in the "mind's ear." While his eye, and the almost imperceptible motion of his fingers, show that he is following out the strain through all its dying gradations, the instrument is actually as dumb as the musician is deaf.

"I have heard him play; but to bring him so far required some management; so great is his horror at being anything like exhibited. Had he been plainly asked to do the company that favour, he would have flatly refused; he had to be cheated into it. Every person left the room, except Beethoven and the master of the house, one of his most intimate acquaintances. These two carried on a conversation in the paper-book about bank stock. The gentleman, as if by chance, struck the keys of the piano beside which they were

sitting, gradually began to run over one of Beethoven's own compositions, made a thousand errors, and speedily blundered a passage so thoroughly, that the composer condescended to stretch out his hand and put him right. It was enough; the hand was on the piano: his companion immediately left him on some pretext, and joined the rest of the company, who, in the next room, were patiently waiting the issue of this tiresome conjuration. Beethoven, left alone, seated himself at the piano. At first he only struck now and then a few hurried and interrupted notes, as if afraid of being detected in a crime; but gradually he forgot everything else, and ran on during half-an-hour in a fantasy, in a style extremely varied, and marked by the most abrupt transitions. The amateurs were enraptured; to the uninitiated it was more interesting to observe how the music of the man's soul passed over his countenance. He seems to feel the bold, the commanding, and the impetuous, more than what is soothing or gentle. The muscles of the face swell, and its veins start out; the wild eye rolls doubly wild; the mouth quivers;—and Beethoven looks like a wizard overpowered by the demons whom he himself has called up."

Of the fidelity of this description, in so far as it is derived from Mr. Russell's own observation, the character of the writer leaves no room for doubt. But, in speaking from hearsay, he was probably repeating the idle gossip of Vienna, respecting a great man who was talked of by everybody, but was personally known to very few. Beethoven was extremely reserved in the company of strangers; abrupt and blunt in his address; and accustomed to express his feelings and opinions with a freedom not very consistent with the established usages of society. His manners and habits were those of a recluse, excluded by a heavy calamity from cheerful

and social intercourse with the world, and wounded by unmerited neglect. A key to many of his peculiarities is to be found in an interesting document which was discovered among his papers after his death,—a will, made by him during a dangerous illness in the year 1802, and addressed to his brother Carl, and his nephew Ludwig Beethoven. His brother died some years before him; and his nephew, whom he supported and treated with parental tenderness, was unworthy of his love, and caused him nothing but care and grief. An extract from this affecting paper will enable the reader to form an estimate of Beethoven's real character, and to imagine what he would have been in happier circumstances.*

"My mind was formed from my very cradle for the gentler feelings of our nature, while it seemed destined to accomplish something great. To this I always found myself irresistibly impelled. But in my sixth year I was unhappily attacked by a disease, which was rendered still more afflicting by the blunders of the medical men in whose hands I was placed. After dragging on year after year in the hope of recovery, I was at last doomed to the unhappy prospect of an irremediable evil; no cure, at least, even if it were possible, was to be expected till after a long series of years. Though born with an ardent and lively disposition, and a mind susceptible of the pleasures of society, I was obliged to withdraw early from a participation in them, and lead a solitary life. Sometimes, indeed, I made an effort to overcome every obstacle thrown in the way of social enjoyment by the defect in my organ of hearing; but, oh, how painful was

* This document is printed in the *Harmonicon*, for January, 1828, translated from the original, in the possession of M. Schlesinger, the eminent music-seller in Paris.

it to find myself incapacitated, repelled, by my weakness, which at these moments was doubly felt. How was it possible for me to be continually saying, 'Speak louder—raise your voice—I am deaf!' Alas, how could I submit to the continual necessity of exposing the failure of one of my faculties, which, but for mismanagement, I might have shared in common with the rest of my fellow-creatures; a faculty too, which I once possessed in a greater degree than most persons of my own profession. When I would willingly have mixed among you, my misfortune was felt with double keenness, from the conviction it brought with it, that I must forego the delights of social intercourse, the sweets of conversation, the mutual overflowings of the heart. From all this I was debarred, except as far as absolute necessity demanded. When I ventured to appear in society, I seemed to myself a kind of excommunicated being. If circumstances compelled me to appear in the presence of strangers, an indescribable agitation seized me,—I was tortured by the fear of being rendered conspicuous only by my infirmity.

"In this state I remained a full half year, when a blundering doctor persuaded me that the best thing I could do to recover my hearing, was to go into the country. Here, incited by my natural disposition, I was induced to join in the society of my neighbours. But how bitter was the mortification I suffered, when some one near me would stand listening to the tones of a flute, which I could not hear; or to the shepherd's song, sounding from the valley, not one note of which I could distinguish! Such occurrences had the effect of driving me almost to despair; nay, even raised in my mind gloomy thoughts of seeking relief in self-destruction. It was nothing but my art that restrained me; it appeared impossible for me to quit the world till I had

accomplished the objects I felt myself, as it were, destined to fulfil. Thus did I continue to drag on a miserable existence; truly miserable, inasmuch as, with so sensitive a constitution of body, any sudden change was capable of hurrying me into the most violent extremes. Yes, Patience, I must take thee for my guide; I hope to follow thy dictates, and persevere to the end, till it shall please the inexorable Fates to cut the thread of my existence. Yes, be it for better or for worse, I am prepared to meet the issue. For one in his twenty-eighth year * to become a philosopher, is no easy task; and still more difficult is it for an artist than for any other man.

* * * * * *

"I hereby declare you the joint heirs of the little property, if so it can be called, which I have been able to lay up. Share it equally and justly; live in harmony together, and assist each other. Whatever you may have done against me, be assured that it has long since been forgiven. I thank you, in particular, my dear brother Carl, for the affectionate attentions I have received from you of late. It is my sincere hope and wish that you may lead a life more free from cares and sorrows than mine has been. Teach your children to love Virtue; she alone, and not perishable gold, can make them truly happy. I speak it feelingly, and from experience; it was her hand that upheld me in the midst of the ills of life. To her influence, next to that of my art, do I owe the blessing of not having terminated my existence by suicide. Live morally, and love one another."

Beethoven's character, as described by those who had

* There seems to be a mistake here, probably in the transcription; for Beethoven's biographers give 1770 as the date of his birth.

means of knowing it, was what might be expected from these sentiments, so strikingly expressed by himself. Persons who had any claims on his attentions never failed to receive them. We ourselves know more than one individual, who, though not musical, nor possessed of any attainments calculated to render their society peculiarly agreeable to him, but merely in consequence of introductions from persons in England whom he knew, were received by him with great courtesy, and treated with anxious and persevering kindness. A pleasing sketch of him, in this point of view, is contained in a letter from an English lady, who gives an account of a visit she paid him in October, 1825*. She was introduced to him as the daughter of a person whom he respected, and went to visit him at the village of Baden, near Vienna, where he generally resided during a part of the year.

"The people," she says, "seemed surprised at our taking so much trouble; for, unaccountable as it may seem to those who have any knowledge of or taste in music, his reign in Vienna is over, except in the hearts of a chosen few; and I was even taught to expect a rough, unceremonious reception. When we arrived, he had just returned home, through a shower of rain, and was changing his coat. I almost began to be alarmed, after all that I had heard of his *brusquerie*, lest he should not receive us very cordially, when he came forth from his sanctum, with a hurried step, and apparently very nervous; but he addressed us in so gentle, so courteous, so sweet a manner, and with such a truth in his sweetness, that I only know Mr. * * * with whom he can be compared. He is very short, extremely thin, and sufficiently attentive to personal appearance. He observed

* *Harmonicon*, Dec. 1825.

that * * * was very fond of Handel; that he himself also *loved* him; and proceeded for some time in eulogizing that great composer. I conversed with him in writing, for I found it impossible to render myself audible; and though this was a very clumsy mode of communicating, it did not much signify, as he talked on freely and willingly, and did not wait for questions, or seem to expect long replies. I ventured to express my admiration of his compositions, and, among others, praised his *Adelaide*, in terms by no means too strong for my sense of its beauties. He very modestly remarked that the poetry was beautiful.

"When we were about to retire, he desired us to stop; —"*Je veux vous donner un souvenir de moi.*" He then went to a table in an adjoining room, and wrote two lines of music,—a little fugue for the piano-forte,—and presented it to me in the most amiable manner. He afterwards desired that I would spell my name to him, that he might inscribe his impromptu to me correctly. He now took my arm, and led me into the room where he had written, that I might see the whole of his apartments, which were quite that of an author, but perfectly clean; and, though indicating nothing like superfluity of wealth, did not show any want of either useful furniture or neatness in arrangement. It must be recollected, however, that this is his country residence, and that the Viennese are not so costly or particular in their domestic details as we English. I led him back very gently to a room on the other side, in which was placed his grand piano-forte, presented to him by Messrs. Broadwood; but he looked, I thought, melancholy at the sight of it, and said that it was very much out of order, for the country tuner was exceedingly bad. He struck some notes to convince me; nevertheless, I placed on the desk the page of manuscript music which he had just given

me, and he played it through quite simply, but prefaced it by three or four chords,—such handfuls of notes!—that would have gone to Mr. * * * 's heart. He then stopped; and I would not on any account ask for more, as I found that he played without any satisfaction to himself. We took leave of each other in a tone of what in France would be called confirmed friendship; and he said, quite voluntarily, that, if he came to England, he would certainly pay us a visit."

Beethoven's literary attainments were respectable. He was well acquainted with the literature of his own country, and read, in the original language, the Italian poets. He also understood English, and had a knowledge of our best authors. During the illness which terminated in his death, he amused himself, in his intervals of ease, by reading the ancient Greek writers, and the novels of Walter Scott. In the society of his friends, when he was able to shake off his habitual reserve, his conversation was animated, full of interesting anecdotes, and acute observations. He was incapable of the slightest duplicity or meanness, and was esteemed by all who knew him for his high principles, and the undeviating rectitude of his conduct.

As a musician, Beethoven must be classed along with Handel, Haydn, and Mozart. He alone is to be compared to them in the magnitude of his works, and their influence on the state of the art. Though he has written little in the department to which Handel devoted all the energies of his mind, yet his spirit, more than that of any other composer, is akin to that of Handel. In his music there is the same gigantic grandeur of conception, the same breadth and simplicity of design, and the same absence of minute finishing and petty details. In Beethoven's harmonies, the masses of sound are equally large, ponderous, and imposing as those of Handel, while

they have a deep and gloomy character peculiar to himself. As they swell in our ears, and grow darker and darker, they are like the lowering storm-cloud, on which we gaze till we are startled by the flash, and appalled by the thunder which bursts from its bosom. Such effects he has especially produced in his wonderful symphonies; they belong to the tone of his mind, and are without a parallel in the whole range of music. Even where he does not wield the strength of a great orchestra,—in his instrumental concerted pieces, his quartets, his trios, and his sonatas for the piano-forte, there is the same broad and massive harmony, and the same wild, unexpected, and startling effects. Mingled with these, in his orchestral as well as his chamber music, there are strains of melody inexpressibly impassioned and ravishing;—strains which do not merely please, but dissolve in pleasure; which do not merely move, but overpower with emotion. Of these divine melodies, a remarkable feature is their extreme simplicity: a few notes, as artless as those of a national air, are sufficient to awake the most exquisite feelings.

The music of Beethoven is stamped with the peculiarities of the man. When slow and tranquil in its movement, it has not the placid composure of Haydn, or the sustained tenderness of Mozart; but it is grave, and full of deep and melancholy thought. When rapid, it is not brisk or lively, but agitated and changeful,—full of "sweet and bitter fancies,"—of storm and sunshine,—of bursts of passion sinking into the subdued accents of grief, or relieved by transient gleams of hope or joy. There are movements, indeed, to which he gives the designation of *scherzoso,* or playful; but this playfulness is as unlike as possible to the constitutional jocularity to which Haydn loved to give vent in the *finales* of his symphonies and quartets. If, in a move-

ment of this kind, Beethoven sets out in a tone of gaiety, his mood changes involuntarily,—the smile fades away, as it were, from his features,—and he falls into a train of sombre ideas, from which he ever and anon recovers himself, as if with an effort, and from a recollection of the nature of his subject. The rapid *scherzos*, which he has substituted for the older form of the minuet, are wild, impetuous, and fantastic; they have often the air of that violent and fitful vivacity to which gloomy natures are liable; their mirth may be compared to that of the bacchanalian effusion of the doomed Caspar. They contain, however, many of Beethoven's most original and beautiful conceptions; and are strikingly illustrative of the character of his mind.

The works composed by Beethoven in the latter years of his life are not so generally known or relished as his earlier productions. These earlier compositions are clear in design, and so broad and simple in their effects, that, when they receive justice from the performers, they at once strike every one who is susceptible of the influence of music. In his more recent works, his meaning is obscure, and in many instances, incomprehensible. He has cast away all established models, and not only thrown his movements into new and unprecedented forms, but has introduced the same degree of novelty into all their details. The phrases of his melody are new; his harmonies are new; his disposition of parts is new; and his sudden changes of time, of measure, and of key, are frequently not explicable on any received principles of the art.

The imagination is defined by metaphysicians as the faculty which enables us to create new forms, by throwing the parts of existing objects into new combinations*;

* "The province of conception is to present us with an exact transcript of what we have formerly felt and perceived; that of

but, in order that the new creation may be comprehensible, all its parts must be previously familiar to the mind. The wildest imagination, in forming the

Gorgons, and hydras, and chimeras dire,

of the poets, can only compose them of parts, all of which exist in nature, but which nature has never placed in such fearful collocation. Originality in the arts consists in the novelty of the combinations into which the artist throws known materials. The architect, for example, creates an edifice entirely new in its general aspect, by a new disposition of those objects which are held to be constituent parts of all buildings of its class. Whatever may be its magnitude or complexity, its porticoes, its pediments, its pillars, its pilasters, must all be modelled according to forms and proportions which are prescribed by the rules of the art. If each of these parts is properly introduced with a view to its particular function, and also with a view to the site and purpose of the building, the architecture will be pure and beautiful: if the parts are so combined as to produce a general aspect different from that of any existing edifice, the architecture will be original. If the architect, in the wantonness

imagination, to make a selection of qualities and of circumstances from a variety of different objects, and, by combining and disposing these, to form a new creation of its own."—"An uncommon degree of imagination constitutes *poetical genius;* a talent, which, although chiefly displayed in poetical composition, is also the foundation (though not precisely in the same manner) of various other arts."—"A cultivated taste, combined with a creative imagination, constitutes genius in the fine arts. Without taste, imagination could produce only a random analysis and combination of our conceptions; and without imagination, taste would be destitute of the faculty of invention."—DUGALD STEWART.

of imagination, throw together the elementary parts of the architecture of different orders, different ages, and different countries,—if he blend the Grecian portico, the Gothic arch, the cupola, and the minaret, he will produce an architectural "chimera," which, however monstrous, may possess a certain wild and fantastic beauty, like the fictions of the poets, or arabesques of the painters. But endeavour to imagine a building, which shall be new in all its parts as well as its entire form,—a building *not* composed of the parts belonging to any order of architecture; and, if it is possible to imagine such a thing, it will be a mere mass of deformity. There are many styles in music; but every composition, whatever may be its style, in order to be beautiful or expressive, must consist of those elementary phrases of melody, or harmonic combinations, the beauty or expression of which the listener has already felt; and the originality of the work will depend on the novelty of the forms into which these elements are thrown.

Nature herself has dictated the simple forms of melody; and that which constitutes "the concord of sweet sounds," is fixed by immutable laws. Caprice, and the love of change, may lead to arbitrary deviations from these principles, but such deviations are always temporary, and end in a return to the natural standards of taste. It was by listening to the beautiful, but hitherto neglected popular airs, which had been sung for ages among the hills and valleys of their country, that the Italian musicians of the sixteenth century formed that school of melody "which enchants the world;" and it is by digging deeper into the rich mine of national song, that the most modern composers have discovered inexhaustible stores of the materials of melody. Beethoven's most beautiful works draw much of the originality of their character from the traits of national

song with which they abound*. But when he has attempted, in his latest productions, to attain originality by an entire novelty in his musical phrases themselves, he has failed in his object of giving delight, because he has presented objects, the forms of which do not pre-exist in the mind of the listener, associated with the ideas of beauty or expression. A piece of music, entirely constructed in this manner, would be analogous to a building destitute of the elementary forms of architecture. The one would be a fit residence for the king of a tribe of African savages; the other would be a suitable entertainment for his ears. But none of Beethoven's works are entirely constructed in this way. Even in those which appear the most extravagant and incomprehensible,—in which we can neither discover a regular form, nor an intelligible design,—and which contain phrases and passages which convey no ideas either of melody or harmony, we are ever and anon enchanted with both melody and harmony of the purest, simplest,

* "Those singular phrases or progressions of melody which are particularly characteristic of national music, and were once supposed to be incapable of any alliance with regular harmony, are now becoming common in the most scientific works of the greatest composers. The music of Beethoven and Weber is full of them; and it may be mentioned as a curious instance, that the subject of the allegro movement of the second quartet by the former, dedicated to Count Rasoumoffsky, is almost the same as a very wild Javanese air, which our musical readers, who may be desirous to trace the coincidence, will find in Crawford's *History of the Indian Archipelago.* Numberless passages of a similar kind may be pointed out, accompanied with full harmony, and made subject to the strictest laws of counterpoint."—*Harmonicon*, January, 1828.—We have traced the coincidence between Beethoven's passage and the Indian air; and (without speaking of other instances) we may refer to the Turkish air which forms the subject of one of the chorusses in *Oberon.*

and most exquisite kind; and we regret that so much beauty should be mingled with what we cannot help feeling to be actual deformity.

But it will be said, music of an original character is never appreciated at first. The works of Haydn and Mozart, and the earlier compositions of Beethoven himself, which are now in general favour, were, in their novelty, looked upon as strange and extravagant. This, however, arose from these works being more complex in their forms, and demanding more skilful execution than their precursors. The bounds of melody were enlarged by the development of the powers of instruments; and the growing skill of performers enabled them not only to execute passages that formerly would have been deemed impossible, but to untwist the most complicated chains of harmony. For such performers as these, the works we speak of were composed, and by such they were comprehended and relished from the first. But, in the hands of ordinary performers, a concerted vocal piece, a quartet, or a symphony of one of those composers was a mere mass of confusion; and, as they themselves could neither perform it nor understand it, it was, of course, equally incomprehensible to their audience. Wherever, however, these pieces were really performed, they were instantly understood *. Innume-

* The introduction of Mozart's music into Italy, is an illustration of this. About the year 1807, his opera of the *Seraglio* was attempted at Milan; but neither singers nor players could perform it either in time or tune. The concerted pieces and finales were a mass of confusion and discord; though two or three airs were intelligibly performed, and gave pleasure. The effect of the whole, however, was shocking; and Mozart's music was hooted. Some time afterwards, a noble amateur, who was told by his correspondents at Vienna, that Mozart really was a great musician, determined to give his music a trial. He got

rable amateurs are now able to execute them with more correctness and effect than the ordinary professional artists of the period when they appeared: and they give delight to every one whose musical taste has received the most moderate cultivation; because their elementary phrases, though drawn from a greater variety of sources, and more varied in their combinations than before, already have their types in the mind of the hearer, and thus instantly excite the feeling of beauty. The extreme simplicity and *naturalness* of Beethoven's melody, we have already had occasion to point out as a peculiar feature of his most admired works; and hence it arises, that there is no music, belonging to the highest department of the art in its modern state, more easily comprehended, and more powerfully felt by a promiscuous assembly. There is thus no analogy between the case of the compositions in question, and the latest works of Beethoven. The truth appears to be, that, in consequence of his total exclusion from the audible world during his latter years, not only must his mind have been de-

together a few of the best instrumentalists he could find, and half-a-dozen singers, and engaged them to study in his palace, and in strict privacy, the *finale* to the first act of *Don Giovanni*. After some months' hard practice, they were able to go through it correctly; and the prince, who had taste, was charmed with it. He then began to talk in society about Mozart's genius; and, as his extraordinary notions met with the opposition he wanted, he got some of his adversaries into a wager, by engaging to have a piece of Mozart's performed, which certain umpires should admit to be excellent. The prince's wager was, of course, laughed at by everybody; but when the day of decision came, he invited a large party to his country-house, produced his performers, and had the piece executed. The wager was decided in his favour by acclamation; and it was owing, in no small degree, to the sensation created by this occurrence, that Mozart's operas began to be successfully represented and understood in Italy.

prived of that constant supply of new ideas, derived from the hearing of actual sounds, which is the daily food of the imagination, but the ideas accumulated during his earlier years must have gradually faded away from his memory.

If, then, the view which we have taken of the later works of Beethoven is correct, it seems less probable that they will gradually gain popularity, than that they will fall into oblivion; leaving, however, enough behind them to secure the undying fame of their author.

It is in his symphonies that the powers of Beethoven's genius are most fully displayed. The symphony in C minor stands alone and unrivalled; and the *Sinfonia Pastorale* is probably the finest piece of descriptive music in existence. Every movement of this charming work is a scene, and every scene is full of the most beautiful images of rural nature and rural life. We feel the freshness of a summer morning. We hear the rustling of the breeze, the waving of the woods, the cheerful notes of birds, and cries of animals. We stray along the margin of a meandering brook, and listen to the murmuring of its waters. We join a group of villagers, keeping holiday with joyous songs and dances. The sky grows dark, the thunder growls, and a storm bursts on the alarmed rustics, whose cries of dismay are heard amidst the strife of the elements. The clouds pass away; the muttering of the thunder is more and more distant; all becomes quiet and placid; and the stillness is broken by the pastoral song of gratitude. Nothing can be more beautiful or more true to nature than every part of this representation. It requires no key, no explanation,—but places every image before the mind with a distinctness which neither poetry nor painting could surpass, and with a beauty which neither of them could equal.

In his chamber compositions,—his quintets, quartets, and trios, for bowed instruments, and especially in his splendid series of works for the piano-forte,—Beethoven has left to the amateurs of music an inexhaustible fund of delight. He has shown that this instrument has powers which it was not formerly imagined to possess, and has made it the means of producing effects which neither those who have preceded, nor those who have followed him, have been able to reach.

Beethoven's greatest vocal composition is the musical drama, or oratorio, *The Mount of Olives*. Some parts of this work are more in the theatrical than the ecclesiastical style, and some of the scenes would require dramatic action to give them their full effect. But it bears the impress of his mighty genius. The gloomy sounds of the opening symphony, sinking into a silence broken only by the slow and measured strokes of the drum, are sufficient to banish every wandering thought, to fill the most indifferent auditor with awe, and to prepare his mind for the strain, so full of woe, which expresses the passion of the Redeemer. In the original form of the piece, the Divine Person himself is supposed to speak this language of intense suffering; but this, though not inconsistent with continental notions, is very properly viewed in a different light in England. This passage, therefore, is delivered in the third person, so as to be a description, by another, of the agony it is meant to express; and the design of the author is necessarily sacrificed to a right sense of religious decorum. Considered as a drama, containing scenes of intense interest, and full of the deepest feeling, *The Mount of Olives* leaves nothing to be desired; but, when heard in a church, it wants the sustained gravity and solemnity of the ecclesiastical style. Almost the only parts of it, indeed, which really belong to that style, are the instrumental

symphony at the commencement, and the concluding chorus, "*Hallelujah to the Father,*" which is full of sublime simplicity.

Beethoven composed two masses. The first is well known, and justly considered a most sublime composition. The second, which was published after his death, has hardly ever, we believe, been attempted; nor, indeed, has any one been able to comprehend its meaning.

Beethoven produced only one opera, *Fidelio;* the other, *Melusina,* on which he appears to have been for some time employed, never having seen the light. *Fidelio* is well known in this country, from the manner in which it was performed in the original language, by the excellent German company who attracted so much attention in London during the seasons of 1832 and 1833, and, more recently, from the exquisite singing and acting of Madame Malibran, when the opera was brought out at Drury-lane theatre, in an English dress. In one respect, it surpasses any opera that we are acquainted with,—its deep dramatic interest, and its effect on the feelings. The character of *Leonora,* the tender, faithful, heroic wife, is even more than beautiful—it is sublime; and, at the conclusion, the tears and exclamations of the audience never fail to mark their sympathy with the rapturous joy of the re-united pair, as well as the delight they receive from the enchanting accents in which this joy is expressed. As a musical whole, *Fidelio* is not equal to the still unrivalled *Don Giovanni;* though, in many of its parts, it does not yield, either in the beauty and expression of the melodies, the richness and ingenuity of the choral and concerted pieces, or the power of the orchestral effects, even to that immortal production.

Beethoven died in his fifty-seventh year,—at an age when the physical strength is generally little impaired,

and the mental faculties are in their full maturity and vigour; and, during a considerable part of this comparatively short life, he suffered under the total deprivation of that sense which, above all others, is necessary to the musician. When this is remembered, and contrasted with the immense magnitude of what he has achieved in his art, Beethoven cannot be looked upon as inferior in genius to any musician who has ever lived—not even to Handel himself.

CHAPTER XVIII.

MUSIC IN GERMANY IN THE PRESENT CENTURY, CONTINUED.—WEBER.

Carl Maria von Weber was born in 1786, at Eutin, a small town in Holstein. His father, who was a violinist of some note, gave him a liberal education, and enabled him to cultivate his talents for music and painting, between which his inclinations seem, in his early years, to have been divided. His ardour in the study of painting, however, abated as his mind became more and more engrossed by his love of music. After he had acquired great skill as a piano-forte player, his father placed him under the care of Michael Haydn, brother of the illustrious Joseph Haydn, and himself a celebrated composer in the ecclesiastical style. Under him, Weber laboured earnestly; but, according to his own account, without much success. The master was then far advanced in years, and of an austere disposition. "There was too awful a distance," Weber himself says, "between the old man and the child."

At this time, in 1798, his first work was published, consisting of six *Fughetti*, or short fugues, which were favourably noticed by the *Leipsic Musical Gazette*. In the same year he went to Munich, where he received instructions from M. Kalcher, the organist of the Royal Chapel, to whom he ascribes his knowledge of the laws of counterpoint, and their ready application to practice. Under the eye of this master he composed an opera, a grand mass, and many instrumental pieces; all which were afterwards committed to the flames. The art of lithography, recently invented, now attracted his atten-

tion; and his attempts to improve upon the invention for a time entirely occupied his mind. But his ardour in this pursuit soon subsided, and he returned to his musical labours.

At the age of fourteen he composed the opera *Das Waldmädchen*, (the Wood Girl,) which was performed for the first time in November, 1800, and received with applause at Vienna, Prague, and Petersburg. The whole of the second act was composed in ten days,—"one of the unfortunate consequences," he himself says, and the remark is worthy of being attended to, "of those marvellous anecdotes of celebrated men which act so strongly on the youthful mind, and incite to emulation." After this he was induced, by reading an article in a musical journal, to think of composing in an ancient style, and of reviving the use of forgotten instruments. According to this plan, he composed an opera called *Peter Schmoll und seine Nachbarn* (Peter Schmoll and his neighbours), which had little succes, but received the warm approbation of his old master, Michael Haydn.

Soon afterwards he visited Vienna, and mingled in the musical society of that city. He became acquainted with the Abbé Vogler, a learned and profound musician, who generously undertook to give him the benefit of his own knowledge and experience. Aided by the advice and assistance of Vogler, Weber, for two years, devoted himself to a severe study of the works of the great masters; and, during this period, published only one or two trifles. After having finished this course of education, he received the situation of *maestro di capella* at Breslau. During his residence there he composed an opera called *Rübezahl*, or Number-Nip, the celebrated spirit, or fiend, of the Hartz mountains.

In 1806 he entered into the employment of the Duke Eugene, of Würtemburg. Here he composed several

symphonies and other pieces of instrumental music. He also remodelled his opera of *The Wood Girl*, and reproduced it under the title of *Sylvana*. In 1810 he composed the opera of *Abu Hassan*, at Darmstadt. This piece, which is founded on a well known and amusing story in the "Arabian Nights," had considerable success. The tale is well dramatized, and the music light and comic. It was brought out in London some years ago, and frequently performed.

In 1813 he was employed to re-organize and direct the opera at Prague, and relinquished the management in 1816, after having accomplished the object for which he undertook it. He then received an invitation to Dresden, for the purpose of establishing a German opera in that city. He had previously declined many handsome offers from various quarters; but this invitation he accepted with alacrity, as it promised to gratify the wish he had long entertained, of placing on a proper footing the national opera of his own country. He continued to hold this situation till his death.

At Dresden he composed his far-famed *Freischütz*. He did not, however, bring it out there, but, by permission of his sovereign, at Berlin, where it was first performed in the beginning of 1822. It was received with an enthusiasm which rapidly spread over Germany, and at once raised its author's name to the summit of popularity. His well-regulated mind bore with calmness this sudden celebrity. "I am delighted, he says, in a letter to a friend, "that my *Freischütz* has given you pleasure. I need the approbation of men of merit to stimulate me to activity. Carried to my present height by the storm of applause, I am ever in fear of a fall. How much better it is to pursue one's way in peace and quiet!" Nothing but *Der Freischütz* was performed in any theatre in Germany, and nothing but the airs from it were heard

even in the streets of the smallest villages. In July, 1824, an English version of it was produced in London, at the English Opera-house, and fully gratified the highly-raised expectations of the public. On the opening of the great winter theatres, it was brought out at both of them. Each theatre had a different version of it, and in each version it was injured by wanton changes, mutilations, and interpolations, according to the prevailing usage in English adaptations of foreign operas. The great features of the piece, however, remained: it was got up with much splendour and magnificence; and, generally speaking, was well performed. It was received with an enthusiasm hardly inferior to that which it had excited in Germany; it made the round of all the provincial theatres; and, wherever it appeared, was played night after night to overflowing houses.

In the winter of 1822, Weber produced the musical drama of *Preciosa*, founded on a tale of Cervantes. This piece was very successful, not only at Dresden, where it was originally produced, but all over Germany. The attempts, however, to adapt it to the French and English stage, failed, notwithstanding the beauty and romantic character of the music.

In November, 1823, the opera of *Euryanthe* was produced at Vienna, and received as warmly as the *Freischütz* had been. The applause was enthusiastic, and the composer was four times called upon the stage during the first performance. Its progress in general favour, however, was less rapid than that of the *Freischütz*. It was rather coldly received at Berlin; and the musical wits of that place punned upon its title, and called it "*L'Ennuyante!*" People were disappointed, not because they did not meet with the same excellence as in the *Freischütz*, but because it was not *the same kind* of excellence. "The effect produced by my *Euryanthe*," Weber

says, in one of his letters, "is precisely what I anticipated. My indiscreet friends have, in this instance, lent their hand to my enemies, by requiring that *Euryanthe* should seduce as many as the *Freischütz* had done: both the one and the other are equally foolish in doing so." *Euryanthe*, however, was calculated to gain a lasting success, if a slow one. Its story, though it wants the attractions of *diablerie*, is interesting, and resembles that of Shakspeare's *Cymbeline;* and the musi though not capable of immediately striking the popular ear, makes a profound impression when the performers have surmounted the great difficulties of its execution*.

In 1824 Weber undertook to compose an opera for Covent-garden theatre; and the drama of *Oberon* was written for him by Mr. Planché. He was employed upon it during the year 1825. He studied the English language, in order that he might make himself thoroughly master of the poem; and bestowed upon the work a degree of care, labour, and thought, that should serve as a lesson to every musical composer. In February, 1826, he arrived in London for the purpose of superintending the preparation and bringing out of this opera. His expected visit had excited great interest, and the attentions he received were in the highest degree gratifying to his feelings. On his arrival, in place of being required, as an alien, to present himself at the passport-office, he was waited upon and requested to give himself no trouble, as that matter had been arranged for him. He took up his abode in the

* This opera was performed by the German company who were in London in 1833, and received so much applause that it would certainly have had a run, had it not been brought out when the theatre was on the eve of closing.

house of Sir George Smart, whose attention to his comforts was unremitting.

The letters written by him, from London, to his wife, Caroline Brand, a distinguished actress, to whom he had been married for some years, give an account of everything that occurred to him at this time, and place his character in the most amiable light. In a letter written a few days after his arrival, he describes the impression made upon him by his reception in England.

"The English way of living," he says, "suits mine exactly; and my little stock of English, in which I make tolerable progress, is of incalculable use to me. * * * * The people are really too kind to me. No king had ever more done for him out of love; I might almost say they carry me in their arms.

"At seven o'clock in the evening, we went to Covent-garden, where *Rob Roy*, an opera after Sir Walter Scott's novel, was played. The house is handsomely decorated, and not too large. When I came forward to the front of the stage-box, that I might have a better view of it, some one called out, "Weber! Weber!" And though I drew back immediately, there followed a clamour of applause that I thought never would have ended. Then the overture to the *Frieschütz* was called for, and every time I showed myself, the storm again broke loose. Fortunately, soon after the overture, *Rob Roy* began, and things gradually became more quiet. Could a man wish for more enthusiasm, or more love? I must confess that I was completely overpowered by it, though I am of a calm disposition, and somewhat accustomed to such scenes. I know not what I would have given to have had you by my side, that you might have seen me in my foreign garb of honour. And now, my dear love, I can assure you that you may be quite at ease, both as to the singers and the orchestra. Miss

Paton is a singer of the first rank, and will play *Reiza* divinely. Braham not less so, though in a totally different style. There are also several good tenors, and I really cannot see why the English singing should be so much abused. The singers have a perfectly good Italian education, fine voices, and expression. The orchestra is not remarkable, but still very good, and the chorusses particularly so. In short, I feel quite at ease as to the fate of *Oberon*."

This opera, after very careful preparation, was brought out on the 12th of April. It was admirably performed in every department, and the great powers of Braham and Miss Paton never were more fully displayed. The composer, in a letter to his wife, written the same night, describes the reception of the piece. "My best beloved Caroline!" he says, "through God's grace and assistance, I have this evening met with the most complete success. The brilliancy and affecting nature of the triumph are indescribable. God alone be thanked for it! When I entered the orchestra, the whole of the house, which was filled to overflowing, rose up, and I was saluted by huzzas, and waving of hats and handkerchiefs, which I thought would never have done. They insisted on encoring the overture. Every air was interrupted twice or thrice with bursts of applause. * * * * So much for this night, dear life, from your heartily-tired husband, who, however, could not sleep in peace till he had communicated to you this new blessing of heaven. Good night!"

Weber was now, though neither himself nor those about him seem to have been fully aware of it, in the last stage of the fatal malady under which he had long laboured. It was a pulmonary disease, which had been aggravated by the fatigues of a long journey and the severity of a climate to which he was unaccustomed.

"To-day," he says to his wife on the 17th of April, "is enough to be the death of any one. A thick, dark, yellow fog overhangs the sky, so that one can hardly see, in the house, without candles. The sun stands powerless, like a ruddy point in the clouds. No,—there is no living in this climate. The longing I feel for Hosterwitz and the clear air is indescribable. But patience, patience,—one day rolls on after another; two months are already over. I have formed an acquaintance with Dr. Kind, a nephew of our own Kind. He is determined to make me well. God help me! that will never be in this life. I have lost all hope in physicians and their art. Repose is my best doctor, and henceforth it shall be my sole object to obtain it."

Oberon continued to draw good houses, but its popularity was not equal to that of the *Freischütz*. The composer, while he was the delight of the small circle of musical friends among whom he lived, was disqualified, by his feelings, habits, and manners, from sharing in the golden harvest so abundantly reaped by foreign favourites among the English aristocracy. His feelings were too high, his habits too retiring, and his manners too plain and simple, to enable him to profit by their liberality. He was willing to increase the emoluments of his long and painful journey to England, by attending private parties for the usual remuneration to artists of distinction: but he was not willing to seek invitations to such parties by paying court to their givers; and the consequence was, that two or three such invitations were all he received. On the 26th of May, he had a benefit concert; and on this occasion, when it might naturally have been expected that an overflowing audience would have testified the sentiments of the English public towards one of the greatest musicians who had ever visited our shores, the room was not

more than half filled*. Weber, struggling at once with illness and with suppressed feelings of disappointment and mortification, was hardly able to get through the business of the evening, as conductor. At the end of the concert, he threw himself on a sofa, in a state of exhaustion which filled his surrounding friends with alarm.

His whole thoughts were now turned towards his home, and his impatience to be once more in the bosom of his family was extreme. On the 30th of May, a few days after his concert, he writes—"Dearest Lina! excuse the shortness and hurry of this, I have so many things on hand. Writing is painful to me; my hands tremble so. Already too, I am beginning to get impatient. You will not receive any more letters from me. Address your answer, not to London, but to Frankfort *poste restante*. You are surprised. Yes, I don't go by Paris. What should I do there? I cannot move,—I cannot speak,—all business I must give up for years. Then better, better, the straight way to my home,—by Calais, Brussels, Cologne, and Coblentz, up the Rhine to Frankfort,—a delightful journey. Though I must travel slowly, resting sometimes half a day, I think, in a fortnight, by the end of June, I shall be in your arms. If God will, we shall leave this on the 12th of June, if Heaven will only grant me a little strength. Well, everything will go better if we are once on the way,—once out of this wretched climate. I embrace you from my heart, my dear ones,—ever your loving father, Charles." On the 2nd of June he wrote again, and this was the last letter he ever wrote. "As this letter will need no answer, it

* On the same evening a favourite singer had his benefit concert at the mansion of one of the nobility About four hundred persons, chiefly of the fashionable world, were present; the tickets being one guinea each.

will be short enough. Need no answer! Think of that! Furstenau* has given up the idea of his concert; so perhaps we shall be with you two days sooner:—huzza! God bless you all, and keep you well! O, were I only among you! I kiss you in thought, dear mother. Love me also, and think always of your Charles, who loves you above all things."

This joyful hope was destined never to be realized. On the morning of the 5th of June, Weber was found dead in his bed. His disease had not assumed an immediately alarming form till the day on which he wrote the above letter, when it compelled him to keep his room; but his spirits were not much depressed. His appetite was good, and he did not appear to be sensible of approaching danger. His anxiety to return to his country and his family became stronger and stronger; and he was more cheerful, as the obstacles to his departure appeared to be removed. When his friend, M. Furstenau, left him at eleven o'clock on the night of his death, he was in good spirits, and showed no symptoms of immediate danger. On the 21st of June, his remains were interred in the vaults below the Roman Catholic Chapel, in Moorfields. The procession was attended by a numerous body of his friends and professional brethren; Sir George Smart being chief mourner. The funeral service, in which the *Requiem* of Mozart was performed by a large vocal and instrumental band, took place in the presence of two thousand persons, by whom the chapel was filled; and the ceremony was solemn and impressive.

The effect may be imagined of the tidings of his death on the amiable woman whom he loved so dearly, received

* An eminent performer on the flute, who accompanied Weber to England.

by her when she was watching for the moment of his return. Mr. Moscheles, who was at Dresden in the month of October, wrote to a friend in London *:—"I visited poor Weber's widow, and found her still inconsolable for the loss of her husband. She burst into tears as soon as she saw me. What has been rumoured here, and even in England, as to their not having lived happily together, is, I can assure you, a *calumny*. He has left two fine young boys." The envenomed tongue of detraction none can escape; but if ever there was a case in which such rumours were utterly groundless and malignant, it was that of Weber. Besides the two boys whom he left, he had three children, who died in their infancy.

Weber's character may be gathered from the foregoing sketch, brief as it is, of the circumstances of his life. He was modest, gentle, and affectionate; possessed of a strong intellect, and much firmness. His mind was highly cultivated, and his knowledge of literature considerable. In the earlier part of his life, he exercised his pen, with some distinction, as a critic, in the musical journals of the period; and left, at his death, an unfinished work, entitled *Tonkünstlers Leben, eine Arabeske,* (the Life of a Composer, an Arabesque,) which was published, after his death, by the guardian of his children, along with an autobiographical sketch of his life, and fragments of his correspondence. This production, as its title indicates, is written in that fantastic and incoherent style to which the German literati are somewhat too much addicted: there is, too, a vague and misty air about the general speculations, also characteristic of the German literary school, which frequently renders the aim and meaning of the author difficult to come at; and there is a good deal

* *Harmonicon,* Dec. 1826.

of laborious and over-strained humour. With all this, there are many acute and profound observations on musical subjects; and the whole is interesting, as throwing light on the intellectual constitution of a great artist.

If the author of the *Freischütz*, *Euryanthe*, and *Oberon*, has not raised himself to the level of Beethoven and Mozart, he is but a little lower than these mighty masters. His powerful and original genius was strengthened by a profound knowledge of his art, and his mind was enriched and *fertilized*, (if the expression may be allowed,) not only by a most extensive study of the works of the greatest composers, but by the closest observation of all the phenomena of nature from which musical impressions are derived. From these sources, his strong and active imagination was stored with materials which, as he lived, only became more and more exhaustless. None of his works exhibit such a richness of ideas as *Oberon*, a piece that was written when his body, wasted by disease, was sinking into the grave. Though, however, this opera may be considered the greatest of his compositions, containing strains the most tender, romantic, and impassioned, magnificent choral harmonies, and novel and beautiful orchestral effects,—and though, among those who are capable of appreciating the highest efforts of art, it has even exalted the reputation of the author of the *Freischütz*, yet it has never excited those mingled feelings of amazement and delight with which that unique production was everywhere hailed. Weber's fancy loved to wander in the regions of enchantment, and to embody the wild and fantastic images of German superstition. "Like Salvator," to adopt the language of the best criticism on the genius of Weber we have yet met with*, "he gloried in

* *Foreign Quarterly Review*, for 1831.

delineating the wild and savage aspects of nature, and in wandering, like Beethoven, in her sullen and more gloomy recesses. The romantic turn of his mind, inspired by his early studies, rendered the wild legend of the *Freischütz* perhaps the most suitable subject on which he could have employed his talents. In depicting, or rather in aggravating, the horrors of the wolf's glen, with its fearful omens, and all its unearthly sights and sounds, —in painting the grief and despair of his hero, and the gloomy, demoniacal spirit of the lost and abandoned Caspar, he found full scope for his peculiar talent. Were we to compare him with any of our romance writers, we should say that he possessed, though mingled with and controlled by a finer taste and far greater discretion, a congeniality of soul with Monk Lewis and Mrs. Radcliffe; and, rich as the dramatic literature of his country is in tales of superstition and *diablerie*, we think it to be regretted that he did not, at least, furnish us with another romantic opera from that prolific source." Some of the most powerful passages in *Oberon* afford striking manifestations of this peculiar turn of the author's genius. Among these are the incantation scene,—"Spirits of air," and the fiend-like chorus, mingled with shouts of laughter, of the evoked demons; the chorus which forms the finale to the second act; and the scene in which the hero is tempted by evil spirits. In all these, we recognize in every note the author of the *Freischütz*.

Weber's instrumental accompaniments are stronger than those of Mozart. Whether this species of colouring has reached its height, or whether it will continue to increase in strength, it seems hardly possible to conjecture. Every succeeding generation of dramatic composers has added variety, richness, and force, to the effects of the orchestra; and accompaniments, at first thought too predominant and overpowering, have come,

in course of time, to be considered thin and feeble. It is grievous to think that the divine harmonies of Mozart himself may share this fate; yet, when once the accompaniments of Weber and Spohr shall be on a level with the generally-established standard of taste, those of Mozart must necessarily be below it. This, indeed, is in some measure the case already; and the time may come when the present style of orchestral writing shall give way to new forms of instrumentation, as yet undreamed of. There may, indeed, be a point beyond which the tide of innovation cannot reach, and at which it must remain, or begin to ebb. But the history of music affords no indication of any such point; and the tide still flows on as fast and as steadily as ever. One thing, however, may be said. However endless may be the changes caused by the enlargement of the bounds of harmony, and by discoveries in the use and combination of instruments, those innovations which consist in a mere accession of *noise*, have already reached their limit. The human *tympanum* can bear nothing beyond the beating of drums, and braying of trumpets and trombones, introduced by the followers of the Rossini school; and the temporary vogue of a fashion of composing which is a mere cloak for ignorance and incapacity, appears to be passing away.

CHAPTER XIX.

LIVING GERMAN MUSICIANS. — SPOHR. — HUMMEL. — RIES. — MOSCHELES. — NEUKOMM. — MAYERBEER. — MENDELSSOHN. SCHNEIDER. — THE MODERN GERMAN SCHOOL.

THERE are many living German musicians, whose names have acquired an European celebrity. Among these, the following are the most distinguished.

LOUIS SPOHR has acquired great fame, both as a performer on the violin, and as a composer. In 1820, on the invitation of the Philharmonic Society, he visited London, and justified, by his performances, the reputation he had gained, of being the first violinist of the age. He was peculiarly distinguished for his pure and delicate tone, the smoothness and facility of his execution, his expression, and the vocal character of his style. As a composer, he was first distinguished by his concertos, quartets, and other instrumental pieces; but he afterwards turned his attention to dramatic, and, more recently, to sacred music. By his operas of *Faust, Jessonda,* and *Zemire and Azor,* he has raised himself to the highest rank among the composers for the theatre; and his oratorio of *The Last Judgment* is not surpassed, in the sublimity of many of its parts, by anything that has appeared since the days of Handel. Though it never descends from the solemnity which belongs to the subject, yet it possesses great variety of expression,—passing from the most awful and terrible effects to strains of the deepest pathos and melancholy. The words of this oratorio have been translated and adapted to the music, in a most judicious and masterly manner, by Mr. Edward Taylor; and its performance, in whole or in part, is now indispensable at all our great music meet-

ings. Spohr has resided for many years at Cassel, in the capacity of *maestro di capella;* and has lately produced another oratorio, called *Des Heilands letzte Stunden,* (The Last Hours of the Saints,) which is highly praised by the German critics.

JOHANN NEPOMUK HUMMEL, *maestro di capella* to the Grand Duke of Saxe Weimar, has composed several masses, and other pieces of sacred music, which are much esteemed. He has also written several operas, among which his *Mathilde von Guise* is the most distinguished. His fame, however, rests chiefly upon his compositions for the piano-forte, and his talents as a performer on that instrument. He is not remarkable for the originality of his ideas; but his works are marked by such clearness of design, symmetrical disposition of parts, expressive melody, and ingenious combination, that, though their details often suggest passing reminiscences of other composers, the beautiful *whole* is his own. Those among the public performers on the piano-forte who are not in the habit of playing their own music, appear to resort more frequently to the concertos and other concert-pieces of Hummel, than to those of any other composer; and his trios, for the piano-forte, violin, and violoncello, are within the reach of able amateurs, among whom they are in very general use. Hummel has, within these few years, paid two or three visits to England. As a performer, he bears a considerable resemblance to John Cramer. The style of both has been formed from that of Mozart;—in Hummel, by education under that great master; in Cramer, by predilection for, and study of, his works. In each we recognize the same rapid and brilliant, yet delicate and finished, execution; the same smoothness and equality of touch, and the same grace and expression in *singing* (as it may be termed,) a melodious passage: while neither of them

carries us away with that impetuous force which belongs to the style of Beethoven. A few years ago, Hummel published a great work of studies for the piano-forte, which must have cost him years of labour, and must be of infinite value to those who have resolution enough to get through it. But its ponderous bulk, and mass of contents, afford a prospect somewhat similar to that of a journey through the Arabian desert, and are sufficient to terrify any one who has not the dogged perseverance of a German student.

When great composers or performers are spoken of as belonging to a certain school, it is not meant that they are imitators of any particular master, but that, either from education under that master, or from having been prompted, by congeniality of mind, to a study of his works, they have insensibly acquired some of the chief characteristics of his style, modified by the peculiarities of their own genius. In this sense we have mentioned Hummel and Cramer, as being of the school of Mozart; and, in the same way, Ries and Moscheles may be considered as belonging to the school of Beethoven.

FERDINAND RIES was a disciple of Beethoven. He resided in England from 1813 to 1824. His compositions for the piano-forte are, in general, masterly, and full of striking effects; but many of them smell too much of the lamp, and are deficient in the attraction of graceful melody. Among the most elegant of his productions are his *Swedish Airs* for the piano-forte, with accompaniments for an orchestra, and his *Russian Airs* for the piano-forte and violoncello. In his public performances, he commanded the attention and admiration of the audience by the strength of his hand, the freedom and boldness of his execution, and his vigorous and energetic style. Since his return to Germany, he has

produced one or two dramatic pieces, which do not appear to have acquired much popularity.

IGNATZ MOSCHELES, though not a disciple of Beethoven, is deeply imbued with the spirit of that great man, from a profound study of his works. Mr. Moscheles has resided in London for the last twelve years, and has contributed to the progress of the piano-forte in this country, not only by his public performances, but by the number of excellent players whom he has formed by his instructions, both in the fashionable circles, and among our professional musicians. In the earlier part of his career, he astonished the musical world by his unbounded powers of execution; and, having "a giant's strength," he was prompted by his youthful fire to "use it like a giant." But being also a man of strong intellect, and capable of thinking deeply on the principles of his art, he has chastened his style, by using his prodigious power of hand, and rapidity of finger, only as the means of adding to the effect of his great and original conceptions. Moscheles has been always distinguished for the volume of tone he draws from the instrument, his grand and imposing masses of harmony, and his boldness and fire. But with these qualities he now blends a great deal of the delicate softness and tender expression which so peculiarly distinguish the style of Cramer. His compositions are very numerous, and consist chiefly of concertos, sonatas, and other pieces, for his own instrument. They are full of learning, imagination, and feeling, and show how much the inventive faculty is enlarged by an extensive knowledge of the classical productions of the art. He has lately produced some orchestral works, the last of which, the overture to the German tragedy of *Joan of Arc*, is worthy of Beethoven himself.

SIGISMUND NEUKOMM was a disciple of Haydn, and may be considered as the representative of his school. After having gained a high reputation on the Continent, he came, for the first time, to England in 1829; and his reception has been such as to induce him to pass a large portion of his time in this country. His greatest works, the oratorios of *Mount Sinai* and *David*, have been produced in England. *Mount Sinai*, originally composed to German words, selected by himself from the Scriptures, was afterwards adapted by him to an English version of the words, and performed for the first time at the Derby Musical Festival, in 1831. *David*, the poem of which was originally written in English, was performed at the Birmingham Festival of 1834. *Mount Sinai* is a noble specimen of the true oratorio style. The manner in which the Commandments are delivered at intervals from the holy mountain, in the tones of the ancient ecclesiastical *canto fermo*, accompanied by the sounds of the brazen instruments, is full of awful grandeur; while the more earthly strains which intervene, even those which relate to affections and feelings purely human, though graceful, sweet, and tender, are always in accordance with the solemnity of the subject. From the subject of the oratorio of *David*, the music necessarily assumes, in many places, a dramatic character; and thus, (as in the *Mount of Olives*,) there are some scenes,—such as the mutual defiance of David and Goliah, and the scene in which David appears before Saul while under the influence of the evil spirit,—which would require theatrical action to give them their full effect. The triumphal march, too, of the victorious Israelites, with its barbaric clang of warlike instruments, though excellent in itself, recalls, through association, the sights and sounds of the theatre. The chorusses

of this oratorio are models of the ecclesiastical style: they are profound and masterly in their construction, and full of those great masses of harmony which impress the mind with the ideas of majesty and power.

During his residence in England, M. Neukomm has been a prolific writer in various styles. His sacred cantatas, *Miriam*, *The Prophecy of Babylon*, and *Absalom*, are remarkable for the loftiness of their style, their varied expression, and the fine adaptation of the music to the English poetry. His cantata entitled *Napoleon's Midnight Review*, is a wild and fantastic picture, of which the outline, drawn (as it were) by the voice, is filled up by the richest and most beautiful instrumental colouring that can be imagined. His English songs are very numerous, and many of them are admirable. The popularity of *The Sea* has hardly ever been surpassed. M. Neukomm is a great organist; and his last work is a collection of voluntaries for that instrument.

MAYERBEER is celebrated as the author of several operas, particularly *Il Crociato in Egitto*, one of the best and most successful pieces of the present day. Though the composer is a native of Berlin, the music of this opera is more in the Italian than the German style. His last work of magnitude is *Robert le Diable*, written for the Grand Opera of Paris, where it had an extraordinary run. It was brought out at the King's Theatre, in London, in 1832, with the utmost splendour, and with the original French performers; but it disappointed the public expectation. The music is brilliant and striking; but the stunning noise which proceeds both from the stage and the orchestra, from the beginning to the end of an excessively long piece, is quite overpowering.

FELIX MENDELSSOHN BARTHOLDY, (grandson of Moses Mendelssohn, the celebrated Jewish philosopher,)

though a young man, has already taken his place among the greatest musicians of the age. Before he was fourteen he had produced several works of surprising genius, particularly an opera, *The Wedding of Camacho*, which was brought out with great success at Berlin. He has been several times in England, where he first became known from several of his instrumental compositions having been performed by the Philharmonic Society. His beautiful and imaginative overture to *The Midsummer Night's Dream* has become a stock piece at our concerts. Another piece, in the form of an overture, called *The Isles of Fingal*, suggested by a visit to the Western Islands of Scotland, and written under the impressions produced by the grand phenomena of nature in those wild regions, is a fine specimen of the descriptive powers of music; but its difficulty and peculiarity of style have prevented it from being so popular as it will one day become. Mendelssohn has latterly turned his attention to sacred music, and has composed many pieces for the church which are in the highest estimation in Germany. He is understood to be at present engaged in writing an oratorio on the subject of the Conversion of St. Paul. As an organist and performer on the piano-forte, Mendelssohn ranks among the greatest masters of the day.

Among the most eminent German masters of the present age must also be mentioned F. SCHNEIDER, whose oratorio of *The Deluge*, clothed in an English dress by Mr. Edward Taylor with his usual skill and judgment, has formed a prominent feature at several of our recent festivals. It is a great and beautiful work, more in the style of Haydn than of the more modern school.

The German school of the present day, though superior to any other, is by no means faultless. No other country can boast of such a constellation of great names

as those which have been mentioned; but, among the numerous and able composers by whom the churches, theatres, and concert rooms are supplied with a large portion of their music, we still find a predilection for loaded and complicated harmony,—a deficiency of flowing and simple melody,—and that love of the obscure and mystical which seems to characterize German genius in literature as well as art. Weber, in the satirical work already noticed, *The Life of a Composer*, ironically points out the beauties of the modern German school. "Do you imagine," he says, "that, in these enlightened times, when all rules are set at nought, and all difficulties cleared at a bound, a composer will, out of compliment to you, cramp his divine, gigantic, and high-soaring fancies? Thank heaven, we have nothing to do now with regularity, clearness, keeping, and truth of expression; all these things are left to such old fashioned masters as Gluck, Handel, and Mozart. No!—Attend to the materials of the newest symphony which I have received from Vienna, and which may serve as a recipe for this kind of composition. First, a slow movement, full of short, broken ideas, no one of which has the slightest connexion with another; every ten minutes or so, a few striking chords; then a muffled rumbling on the kettle-drums, and a mysterious passage or two for the violas, all worked up with a due proportion of stops and pauses. Then comes a raging movement, in managing which, the principal consideration is, to avoid following up any particular idea, thus leaving the more for the hearer to make out himself. Sudden transitions, too, from one key to another, should by no means be omitted; nor need this put you out of the way. To run once through the semitones, and drop into that key which is most convenient, is sufficient, and you have a modulation off-hand. The great point is to avoid every-

thing that looks like a conformity to rule—rules are made for every-day people, and only cramp the freedom of genius." If a stream, however shallow, is made turbid, it is impossible to see its bottom; and it is thus that these German composers render themselves incomprehensible in order to appear profound. The faults of a school are more easily copied than its beauties. There is plenty of this sort of profundity among our own youthful aspirants to fame; and an overture to a melodrama, in one of our theatres, is often as full of mystery as Weber's pattern symphony from Vienna.

CHAPTER XX.

MUSIC IN ITALY DURING THE PRESENT CENTURY.—ZINGARELLI.—MAYER.—PAER.—SPONTINI.—FIORAVANTI.—MOSCA.—ROSSINI.—PRESENT ITALIAN SCHOOL.

THE reputation of the Italian school, at the beginning of this century, was supported by several excellent composers, who filled up the interval between Cimarosa and Rossini.

The oldest of these is NICOLO ZINGARELLI, whose numerous works were produced between the years 1780 and 1810. None of his operas are now heard in Italy, where, indeed, all dramatic music is forgotten, except the ephemeral productions of the day. His most celebrated opera, *Romeo e Guilietta*, is still performed in Germany and France, and was rendered very popular in this country by Madame Pasta's beautiful personation of the part of Romeo, and her singing of the air "Ombra adorata." Zingarelli is the last of the Italian composers for the church. His oratorio *La Distruzione di Gerusalemme*, composed in 1809, is a noble work, written in the classical style of the old ecclesiasitical school.

SIMON MAYER, though a German by birth, may be classed among the Italian composers of this period, as he has resided chiefly in Italy, and composed for the theatres of that country. He has been, for more than thirty years, *maestro di capella* at Bergamo. His dramatic pieces are very numerous. Those which have obtained the most extensive popularity, are *Il Fanatico per la Musica, Lodoiska, La Ginevra di Scozia, La Rosa bianca e la Rosa rossa*, and *Medea in Corinto*. In the last of these pieces, Madame Pasta has achieved her greatest triumph as a tragic actress.

FERDINAND PAER is a native of Parma. Among his numerous Italian operas the most celebrated are *Agnese, La Griselda, Camilla, Sargino,* and *I Fuorusciti.* All of these have been performed in England. *Agnese,* in particular, which is founded on Mrs. Opie's tale of *The Father and Daughter,* was rendered very popular by the powerful and affecting performance of Ambrogetti in the character of the Father. The part has since been performed by Tamburini, with equal beauty, but in a different style; his picture of madness being less appalling than that of Ambrogetti, but more melancholy and touching.

There is much resemblance between Paër's style and that of Mayer. Their melody is Italian, strengthened by German modulation and accompaniment. In the music of both there is much grace and elegance; it is always judiciously adapted to the character of the scene and the expression of the words; and it shows a consummate knowledge of orchestral effect. It has few traits, however, of that divine simplicity by which Mozart and Cimarosa work such miracles; and the success of their most popular pieces has been owing more to the tragic powers of certain performers than to anything very striking in the music. They have great talent, but not high genius.

GASPARO SPONTINI, after acquiring considerable reputation in Italy, went to Paris in 1804, and composed for the French stage his celebrated operas of *La Vestale, Fernand Cortez,* and *Olimpia.* He now resides at Berlin, in the situation of *maestro di capella* to the King of Prussia.

FIORAVANTI and MOSCA are the composers of several lively comic operas, once very popular, and still resorted to by Italian *buffo* singers, for the purpose of enlivening our concerts. The most remarkable of these are, *I Virtuosi ambulanti* and *Le Cantatrici villane* of Fioravanti,

and *I Pretendenti delusi* of Mosca. Besides these, there were a number of composers,—SARTI, GENERALI, PAVESI, GUGLIELMI, PORTOGALLO, and others,—whose works were popular between the beginning of the century and the appearance of Rossini.

Though this distinguished composer is still alive, and, indeed, has not passed

Il mezzo del cammin di nostra vita,

yet his name already belongs to musical history. His brilliant career seems to have long since closed; a new generation of musicians has succeeded him in his own country; and his works are now looked back to as belonging to a period that is past. It is more than ten years since his biography was made the subject of a considerable volume*, which contains almost all that can be said about him; his musical history since that time being almost a blank.

GIOACCHINO ROSSINI was born in 1792, at Pesaro, a small town in the Papal territory, situated on the Gulf of Venice. His father was a third-rate horn-player, and his mother, a woman of great beauty, was a tolerable actress and singer. This couple gained their livelihood by travelling about the country and performing in the different provincial companies,—the wife singing on the stage, and the husband playing in the orchestra.

When he was seven years old, Rossini's parents removed to Bologna, where he began his musical studies. He was soon able to gain a trifle by singing in the churches, and gradually acquired the art of accompaniment and the rules of counterpoint. In 1807, at the age of fifteen, he received some lessons in music from the celebrated professor in the academy of Bologna, Padre Mattei; but these were few, and his volatile dis-

* *Vie de Rossini, par M. de Stendhal.* Paris, 1824.

position made him inattentive to the instructions of his learned preceptor*. His first essay in vocal music was a cantata called *Il pianto d'Armonia,* which he produced in 1808; and he was immediately afterwards chosen director of the Academy of the *Concordi,* a musical society in Bologna.

In 1810 and 1811 Rossini composed for the theatres of Bologna and Venice, two or three dramatic pieces, which are forgotten as juvenile productions. In 1812, *L'Inganno Felice,* which may be placed at the head of the list of his works, was performed at Venice. This little opera laid the foundation of his fame, which, in the following year, rose at once to its height on the appearance of *Tancredi.* The susceptible Venetians were charmed with a music so different from anything they had heard, —with its freshness and vivacity, and its noble and heroic tone, so well suited to the subject of the piece— with the graceful and beautiful airs, and the brilliant, but simple accompaniments. It was received with tumultuous pleasure, and the next day nothing was to be heard in Venice but the airs in *Tancredi.* From the noble to the gondolier, every body was singing snatches of "Di tanti palpiti;" and in the very courts of justice the proceedings were interrupted by the audience humming "Ti rivedrò." The amateurs said in their joy, that Cimorosa was come back to the world. This charming opera, the first fruits of the author's genius, deserved this enthusiastic reception. It has passed through as severe an ordeal as ever has been undergone by any work of genius. Year after year it has been performed, times innumerable, in every part of Europe, and by singers of every grade; its airs have been sung unremittingly at every concert and in every musical

*This was told a friend of ours by the Padre Mattei himself.

circle, screamed by boarding-school misses, and ground in barrel-organs about the streets; hammered by learners on the piano-forte in the shape of *pot-pourris* and lessons, and danced to at balls as quadrilles; and yet it has never palled on the taste, nor ceased to afford pleasure. And now, when this spring-tide of popularity has necessarily ebbed, and Tancredi has given place to greater novelties, it stands even higher in the cool and settled opinion of the musical world than it did when it engrossed the public attention.

After *Tancredi*, Rossini produced, with great rapidity, *L'Italiana in Algeri; La Pietra di Paragone; Demetrio e Polibio;* and *Il Turco in Italia.* These pieces were very favourably received in Italy, and supported the reputation of the young composer; but they never became very generally popular. They contain, nevertheless, some of Rossini's most beautiful airs; among which are the fine tenor song, "Languir per una bella," in *L'Italiana in Algeri;* "Eco pietosa," in the *Pietra del Paragone;* the duet, "Questo cor," in *Demetrio e Polibio;* and the duet, "D'un bel uso di Turchia," in *Il Turco.* In this last piece, too, as well as in *L'Italiana in Algeri*, there are several concerted pieces and finales, full of gaiety and comic effect. Rossini's next opera, *L'Aureliano in Palmira,* was composed for the theatre of Milan, in 1814, and had great success at first; but, like those we have just mentioned, never became generally popular. The celebrated Velluti performed the principal character. This singer, whom Rossini had not previously heard, covered his airs with such a profusion of ornaments that the composer exclaimed, "*Non conosco più la mia musica!*" "I don't know my own music!" It was this circumstance, it is said, which suggested to Rossini the idea of writing his airs with their embellishments, so as to prevent them from being disfigured by the presumption and

bad taste of the singers; but, however richly he himself ornamented his airs, this has not prevented the Davids, and Rubinis, the Grisis and Malibrans, from loading the very embellishments themselves with additional *fiorituri*.

In 1815, Rossini was appointed director of the music of the theatre of San Carlo, at Naples, under an engagement to compose two new operas every year, and arrange the music of all the operas brought out there; for which he was to receive twelve thousand francs (five hundred pounds) a year. The first opera which he composed for Naples was *Elisabetta Regina d'Inghilterra*, which had great success. The part of Elizabeth was performed by Signora Colbrand, a Spaniard, one of the greatest actresses and singers of the age, who was then in the highest favour at Naples. The noble and imposing style of her beauty, set off by an accurate costume of the sixteenth century, which was obtained for her from England, made her a perfect representative of the part; and her performance of it appears to have been eminently intellectual. The description of it, given by Rossini's biographer, affords a lesson to tragedians in the performance of similar parts. "There was nothing theatrical in it," he says; "no gestures—no conventional tragic attitudes or movements. The Queen's immense power, the consequences which a single word of her mouth might bring forth, were read in the beautiful, but sometimes terrible, Spanish eyes of the actress. Her look, her deportment, her speech, made it impossible not to feel that this superb woman had, for twenty years, been an absolute queen. It was this *oldness* of the habits contracted by supreme power, this perfect freedom from any doubt as to the instant obedience which would be paid to the slightest of her wishes, that formed the principal feature in the performance of this great

actress. The few movements which interrupted her habitual tranquillity, seemed forced from her by the violence of her own contending passions, but never from any desire of making herself obeyed. Our greatest tragedians, even Talma himself, make use of violent and imperious gestures in the parts of tyrants. Perhaps this kind of tragic blustering is a sacrifice to the bad taste of the audience; but, however much it may be applauded, it is not the less absurd. No man is so sparing of his gestures as an absolute king. They are of no use to him, as he is accustomed to see his slightest signs followed by instant obedience to his will."

Rossini's engagement at Naples subsisted for seven years, during which he produced a number of operas at the theatre of San Carlo. Signora Colbrand continued, during all that period to be the *prima donna* of that theatre, and to perform the principal characters in his pieces, notwithstanding the decay of her vocal powers, and her consequent decline in the favour of the Neapolitans. During her previous brilliant career she had gained a large fortune; and Rossini, enamoured either of her personal charms, or of "*les beaux yeux de sa cassette,*" not only was quite satisfied with her false intonation in singing his music, but married her before he finally quitted Naples.

Not being precluded by his duties at Naples from composing pieces for other places, Rossini brought out at Rome, during the carnival of 1816, *Torvaldo e Dorliska,* and *Il Barbiere di Siviglia.* The first of these had little success, and was immediately forgotten; the other made an impression equal to that produced by *Tancredi.*

The drama at Rome is kept under a rigid censorship; and, at this time, several pieces, submitted by the manager of the theatre, had been prohibited on account

of certain allusions. The manager, annoyed at these disappointments, proposed the drama of *Il Barbiere di Siviglia,* the music of which had been already composed by Paesiello; and it was accepted. Rossini, though never troubled with diffidence, felt this an embarrassing situation, and wrote to the veteran musician, telling him how the matter stood. The old *maestro,* who seems not to have been altogether without vanity, wrote in reply, that he was delighted with the choice made by the Roman police. Rossini prefixed a modest preface to the book of the words; showed Paesiello's letter to all the *dilettanti* in Rome; and set to work upon the opera, which he finished in thirteen days. It was performed on the 26th of December, 1816, the first day of the carnival.

This opera experienced a singular fortune. The first night the audience would scarcely hear it to an end; the second it was applauded to the skies. Unfavourable comparisons were made with some favourite *morceaux* in Paesiello's opera, and some evident faults were laid hold of. The air sung by *Count Almaviva* under his mistress's window, wanted the exquisite grace and simplicity of Paesiello's melody; and *Rosina's* first song, the famous "Una voce poco fà," appeared quite of character, making her appear in the light of a bold-faced vixen, instead of a modest and simple girl, whom love renders cunning and ready-witted. The beginning of the second act, too, was found tiresome. Notwithstanding these objections, however, (and they are not without foundation,) the public, on a second hearing, did justice to the beauties of the piece, and were delighted with its brilliancy, gaiety, and admirable dramatic effect. Like *Tancredi,* it immediately flew over Europe, and was everywhere received with the same enthusiasm.

Otello was composed for the theatre of Naples. The

drama was clumsily manufactured from Shakspeare's tragedy by the Marquis Berio, a *dilettante* poet of that city; and it is said that Rossini, who knew something of the original play, had taste enough to see how much it was mangled, and reluctantly undertook the task of writing the music of this Italian *rifacciamento*. It was, however, extremely successful, and has been one of the most popular of Rossini's works. The most blundering dramatic treatment of so fine a subject could not deprive it altogether of its striking features; and the music, though very unequal, contains great beauties. The opening chorus of welcome to the victorious general is full of spirit; and there is much dignity in Othello's first entrance, and his address to the senate. When Desdemona, too, first appears, the duet between her and Emilia is very graceful, and in the manner of the older Italian composers. The *finale* to the first act, which occupies a large portion of it, is the finest part of the opera. The nuptials of Desdemona with Roderigo, to whom she has been betrothed by her father, while she is already, in secret, the wife of Othello, are about to be celebrated; the assembled friends express their joyful congratulations in a chorus, the gaiety of which is contrasted with the agitation of the bride, and the perplexity of the bridegroom and father. Othello suddenly enters, and, observing what is passing, proclaims his marriage; and this disclosure produces a scene of confusion, dismay, jealousy, and rage. In the concluding scene, there are some pathetic touches:—Desdemona, in her midnight chamber, listening to the distant notes of the gondolier, and singing the simple ballad, "Assisa a pie d'un salice,"—the "Song of Willow," which Shakspeare's Desdemona describes as being sung by her mother's maid, poor Barbara. But the music of this opera is, on the whole, too loud and boisterous, both in the vocal

parts and the accompaniments; and the hearer is stunned with incessant shouting on the stage, and the din of trumpets, trombones, and all the noisy instruments in the orchestra.

It was in *Otello* that Rossini first adopted this style of orchestral writing, which he is incorrectly said to have borrowed from the German school. But the accompaniments of Mozart (the type of that school,) are full of ingenious contrivance and endless variety of combination, while Rossini uses every sort of instrument, merely to swell the loudness of a very inartificial harmony. Mozart's singers must be strictly attentive to time, and careful to avoid even an *appogiatura* that may interfere with the purity of his harmonies. If Rossini's singers have only lungs strong enough to make themselves heard through the noise of the orchestra, they are as free from restraint as their predecessors were a century ago. Hence Italian singers in general cannot bear, and cannot sing, the music of Mozart, while they are perfectly at home in that of Rossini. This species of accompaniment, the vices of which have been aggravated by Rossini's successors, has greatly injured the Italian style of singing. It has lost much of the sweetness and smoothness for which it has so long been pre-eminent. Forced to contend incessantly with such a mass of sound, the females are compelled to scream, and the males to shout; and the incorrect and slovenly harmony which they are accustomed to hear from the orchestra renders them by no means fastidious as to the purity of their roulades and embellishments. Rossini's scores are full of gross violations of the most established laws of harmony, which some people defend, by saying that they are not perceptible to the ear. But take one of these passages, and play it on the piano-forte, and its deformity will at once be apparent, though, in the theatre, the false harmony

may be covered by the confusion of many loud instruments *. Is such harmony justifiable, because it is tolerated only when the ear is unable to discover of what it consists? Had such things been ever admitted by Haydn or Mozart, they would have been perceived at once through the pellucid clearness of the score; but are impurities less offensive in themselves, because the stream which contains them is turbid?

Rossini's next opera, *La Cenerentola*, was first performed at Rome in 1817. It contains some excellent passages, particularly the famous duet, "Un segreto d'importanza," and the brilliant air, "Non più mesta," accompanied by the chorus, which forms the finale; but, as a whole, it does not hold a high place among the author's works. In the same year, *La Gazza Ladra* was produced at Milan, and received with the most extravagant demonstrations of pleasure. A strong impression was made by the overture, the military cheerfulness of which is so admirable a preparation for the young soldier's joyful return to his family. The deep interest of the story adds greatly to the attraction of this piece; and the music, though very unequal, contains some of the composer's happiest efforts. He has never written anything more beautiful than the air, "Di piacer mi balza il cor," so expressive of tender and innocent joy. The trio, "Nume benefico," is full of dramatic truth, and enhances the effect of the finest situation in the drama. In other parts of the opera, however, there is a

* In this opera of *Otello*, the trio "*Ah, vieni,*" contains, within the compass of four bars, and in the vocal parts, a series of *five perfect fifths in succession*, besides *three discords of the seventh resolved upwards*; and the passage is twice repeated. This jargon passes unnoticed, because the voices are drowned by the orchestra. The chorus, "Qual orror," contains combinations equally offensive, but concealed in the same manner.

strange disregard of musical propriety; as, in the introduction of a waltz movement into the proceedings of the court of justice. The interest centres in the parts of *Ninetta* and her father; and, when these are well performed, the piece will always please.

Mosé in Egitto was brought out at Naples in 1818. In this piece Rossini has attained an elevation of style which is not to be found in any of his other productions. The chorusses are profund and majestic. The sublime prayer of the Hebrews, when preparing to cross the Red Sea, was an after-thought. Notwithstanding the transports with which the opera, in general, was received, the attempt of the machinist to represent this scene never failed to excite the risibility of the audience. This continued during the first season.

"The following season," says M. Stendhal, "this opera was resumed, with the same enthusiastic admiration of the first act, and the same bursts of laughter at the passage of the Red Sea. The following day, one of my friends called about noon on Rossini, who, as usual, was lounging in bed, with a dozen of his friends about him; when, to the great amusement of every body, in rushed the poet Tottola, (the author of the drama,) who, without noticing any one, exclaimed, "Maestro! I have saved the third act!" "Well, what have you done, my good friend?" replied Rossini, mimicking the half-burlesque, half-pedantic manner of the poor son of the muses. "Depend upon it they will laugh at us as usual." "But I have made a prayer for the Hebrews, before the passage of the Red Sea," said the poet, pulling a bundle of papers out of his pocket, and giving them to Rossini, who immediately began to decypher the scrawl. While he is reading, the poet salutes the company all round, whispering every moment in the composer's ear, "Maestro, I did it in an hour." "What! in

an hour!" exclaimed Rossini.—"Well, if it has taken you an hour to write this prayer, I engage to make the music in a quarter of the time: here, give me a pen and ink." At these words, Rossini jumped out of bed, seated himself at table *en chemise*, and in eight or ten minutes composed this sublime movement, without any piano, and without minding the chatting of his friends. "There," said Rossini, "there is your music;—away about your business." The poet was off like lightning; and Rossini jumped into bed, and joined in the general laugh at his parting look of amazement.

"The following evening I did not fail to repair in good time to San Carlo. The first act was received with the same transports as before; but when they came to the famous passage of the Red Sea, the audience shewed the usual disposition to risibility. This, however, was repressed the moment *Moses* began the new and sublime air, "Dal tuo stellato soglio." This is the prayer which all the people repeat after Moses in chorus. Surprised at this novelty, the pit was all attention. This beautiful chorus is in the minor key; *Aaron* takes it up, and the people continue it. Last of all, *Elcia* addresses the same vows to heaven, and the people answer. At this moment, they all throw themselves on their knees, and repeat the same prayer with enthusiasm; the prodigy is wrought: the sea opens, to present a passage to the people. The last part of the movement is in the major key. It would be difficult to give an idea of the thunder of applause which resounded from every part of the theatre. The spectators leaned over the boxes to applaud, exclaiming, "Bello! bello! O che bello!" Never did I behold such an excitement, which was rendered still more striking by its contrast with the previous merry mood of the audience."

Mosè in Egitto was successfully brought out in London,

under the title of *Pietro L'Eremita,* with the alterations necessary to change the subject to the Egyptian captivity of Peter the Hermit, the famous originator of the crusades.

In the spring of 1819, *Odoardo e Christina* was produced at Venice. It was at first much applauded; but it was soon discovered that a great part of the music was taken from an opera which had previously been performed at Naples without much success. The manager complained bitterly to Rossini of this deception, but was only laughed at by the composer.

La Donna del Lago was performed at Naples in the same year. Notwithstanding its great merit, and subsequent popularity, its reception at first was anything but flattering. Signora Colbrand was by this time completely out of favour, and the public were impatient at her being forced upon them against their inclination. They watched for an opportunity to hiss, but for some time none occurred. But at length, the celebrated Nozzari, who personated *Roderick Dhu,* having to enter from the back of the stage, at a great distance from the orchestra, unfortunately pitched his first note (which is a magnificent burst,) somewhat too low; and this mistake was visited by a general yell of disapprobation. "Nothing," says Stendhal, "can convey an adequate idea of the fury of a Neapolitan public, when either offended with a false note, or furnished with some good pretext for satisfying an old grudge." Nozzari's air was followed by the appearance of a number of bards, who came to animate the Scottish troops to battle by the sound of their harps. The chorus of bards is accompanied by a splendid military march. This representation took place on a gala day; and the Court was not present to put a restraint on the audience. There were a number of young officers in the pit, who had been

drinking the king's health, and were in boisterous spirits. One of these gentlemen, at the first sound of the trumpets, began to imitate, with his cane, the gallop of a horse; and in an instant the pit was filled with the clatter of five hundred similar imitations. The piece was finished in the midst of confusion; and Rossini set off the same night for Milan. On the road, and at Milan, he told everybody that the *Donna del Lago* had been applauded to the skies,—and was not a little surprised to find that, after all, he had been telling the truth. On the second night, some improvements were made in the performance; and the public, who began to be ashamed of the manner in which they had treated so beautiful a work, received it with rapturous applause.

Maometto Secondo was brought out at Naples in 1820, and failed. Three years afterwards, it was again produced at Venice, Rossini having undertaken to re-compose the second act. The public, by no means satisfied that an opera, previously unsuccessful, had been palmed upon them, and still less so when they found that he had made only a few trifling alterations in it, gave vent to their feelings with a violence truly Italian, and treated both the composer and singers with great indignity. In 1826, however, a French version of the piece, under the title of *Le Siège de Corinthe*, was successfully produced at Paris; and, in this form, but with Italian words, and by Italian singers, it has been repeatedly performed, both at Paris and London, under the title of *L'Assedio di Corinto*. Though, upon the whole, an inferior work, yet it possesses considerable merit.

Zelmira, first performed at Naples in 1822, contains some of Rossini's finest music; and its comparative want of success can be ascribed only to the feebleness and absurdity of the drama. A dramatic poet, in Italy, is generally a miserable appendage to a theatre; an object

of contumely and ridicule. Of this class seems to have been the author of the *libretto* of *Zelmira*—the worthy Signor Tottola, whom we had occasion to mention a little while ago. If the *libretto* of a modern Italian opera is at all tolerable, it is when the poet has luckily stumbled upon some subject, the capabilities of which for dramatic effect he has not been able to destroy. The Neapolitans, moreover, were completely weary of Signora Colbrand, and not disposed to receive anything with favour in which she bore a part.

The last opera composed by Rossini before he left Italy, (to which he has never returned,) was *Semiramide*, first produced at Venice in 1823. This is a great but very unequal work. Some of the chorusses and concerted pieces are magnificent, and there is much grandeur in the whole of the music given to the part of Semiramis,—a part which, when performed by a singer who is at the same time a great tragic actress, such as Madame Pasta, always makes a strong impression on the audience. But the music is full of reminiscences, not only of Rossini himself, but of Mozart and other composers; and the *pseudo*-German style of accompaniment is carried to such an excess, that the ear is absolutely stunned by the unremitting noise of the orchestra.

Rossini arrived in London in the beginning of the opera-season of 1824, in consequence of an engagement at the King's Theatre, by which he was to be composer and director of the music, to superintend the performance of his own operas, and to produce a new one for the theatre. Madame Colbrand Rossini (whom he had lately married,) was also engaged as *prima donna*. The theatre opened with *Zelmira*, but it failed; and Madame Colbrand was so coldly received, that she did not reappear. *Semiramide* was afterwards brought out, with Madame Pasta as the Assyrian queen. The season was

attended with enormous loss; and Rossini left England without having fulfilled his engagement to compose an opera. His residence in London, however, was a very profitable one to himself. He was just the kind of man to be the fashionable lion of the day. His music was universally popular; he was himself a first-rate comic singer; and his manners and address were calculated to gain the favour of the gay and the courtly. The aristocracy, from royalty downwards, were profuse in their invitations and attentions; and he left England loaded with solid proofs of their liberality. His regular fee for attending a private musical party was fifty guineas, but those who invited him seldom contented themselves with giving him that sum. As if this were not enough, two subscription concerts were set on foot for him, to take place at Almack's rooms; the price of a ticket of admission to both to be three guineas, and none to be admitted except such as were approved of by *lady patronesses*, appointed to guard the assembly from the approach even of that portion of the *profanum vulgus* who were able and willing to give three guineas for a couple of concerts! This, however, was too much, even for the extravagance of our *beau-monde*; and the price of admission was reduced to a guinea for each concert. The concerts were attended by a crowd of fashionables, who had the gratification of hearing Rossini's most hackneyed songs, sung by the performers whom they heard every day, and accompanied by a pitiful band of twenty performers. They, however, could boast of having heard two or three comic songs and duets, sung by the great *maestro* himself. What a contrast to the treatment experienced, two years afterwards, by the modest and high-souled Weber!

Since that time Rossini has resided constantly at Paris. He was for some years director of the Italian

opera, which, it is said, did not prosper under his management. At the time of the coronation of Charles the Tenth, he composed the music of a slight *pièce de circonstance*, called *Il Viaggio de Rheims*; and afterwards produced a French opera, called *Le Comte Ory*, chiefly taken from the above piece. About seven years ago he brought out his admirable French opera, *Guilleaume Tell*, the success of which, it might have been imagined, would have excited him to further exertion. But he appears, ever since that time, to have lived in a state of total inactivity.

The present Italian composers are mere imitators of Rossini; and are much more successful in copying his defects than his beauties. They are, like him, full of mannerism; with this difference, that his manner was *his own*, while theirs is *his*. They occasionally produce pretty melodies, a faculty possessed, to some extent, by every Italian composer, however low his grade; but, in general, their airs are strings of common-place passages, borrowed chiefly from Rossini, and employed without regard to the sentiment and expression required by the scene. Their concerted pieces are clumsy and inartificial; and their loud and boisterous accompaniments show a total ignorance of orchestral composition. This general description applies to them all. PACINI, MERCADANTE, BELLINI, and DONIZETTI are all alike—"*fortem Gyan, fortemque Cloanthum*,"—and have not a single distinctive feature.

The Italian vocal performers retain their pre-eminence; and there is now a constellation of artists who have perhaps never been surpassed in genius and physical power. Among these are Madame MALIBRAN, Signora GRISI, and Signors RUBINI, TAMBURINI, and LABLACHE. But the style even of these great vocalists is vitiated by the music they are accustomed to sing. As

they cannot delight and affect their hearers by singing airs destitute of beauty and expression, they resolve to astonish by displays of voice and execution: and they find this expedient succeed in gaining applause; for the vulgar, great as well as small, are fond of being astonished. Sound musical taste, however, is gaining ground everywhere but in Italy; and the composers and singers of that country, unless they follow the progress of improvement, will, in all probability, soon find no market for their talents beyond the Alps.

Were it not for the name of PAGANINI, Italy could hardly be said to possess, at present, any instrumental music. He, indeed, is himself a host. Notwithstanding the tricks, caprices, and eccentricities in which he indulges, he is certainly, in power of execution, richness of fancy, grace and beauty of style, and impassioned expression, the greatest violinist of the age.

CHAPTER XXI.

MUSIC IN FRANCE DURING THE LAST AND PRESENT CENTURIES.—RAMEAU.—GRETRY.—GLUCK.—PICCINI.—CHERUBINI.—PRESENT STATE OF MUSIC IN FRANCE.

THE French have now an excellent school of music, but it is of very modern date. Previous to the beginning of the last century, LULLI is almost the only name that deserves to be recorded in French musical history; and when, besides him, we mention COUPERIN and MARCHAND, who were great organists, and LECLAIR, a distinguished performer on the violin, we include almost every eminent name that preceded the celebrated Rameau.

JEAN PHILIPPE RAMEAU was born in 1683; and, though he became a very voluminous and popular dramatic composer, it is a remarkable circumstance that he was fifty years of age when he produced his first opera. In his younger days, his musical pursuits were directed chiefly to the theory of the art; and the system contained in his *Traité de l'Harmonie*, published in 1722, was almost universally followed during the last century. This system was more fully developed in another work, entitled *Démonstration du Principe de l'Harmonie*, published by him in 1750; and it was afterwards exhibited in a clearer and more philosophical form by the celebrated D'Alembert, in his *Elémens de Musique*, published in 1752. The fallacy of this system, and its worse than inutility in its application to practice, are now so generally recognised, that any account of it has become unnecessary.

Rameau's first opera, *Hippolite et Aricie*, which appeared in 1733, made a great impression on the public,

and caused a violent feud between the partisans of Lulli and those of Rameau. His music was much more learned, and rich in harmony, than that of his predecessor; but his airs were in a style which could be tolerated only by a French ear of those days. They, however, remained unrivalled in public favour for more than forty years.

Soon after Rameau had overcome the partisans of Lulli, he had to encounter an attempt to introduce Italian music. In 1752 an Italian company appeared at Paris, and performed Pergolesi's *Serva Padrona* in the Opera-house. This delicious burletta made many proselytes to Italian music; and another feud, more violent than the former, commenced. The *literati* engaged in the warfare; numerous pamphlets were written on both sides, among which was Rousseau's masterly *Lettre sur la Musique Française,* in which he espoused, with great eloquence and force, the cause of the Italian school. By way of answer, Rousseau was burnt in effigy at the Opera-house door. After a violent struggle, which lasted two years, the Italian performers were driven from Paris; an event triumphantly recorded in the periodical publications of the day.

In 1753, the appearance of Rousseau's *Devin du Village,* the airs of which are in a pleasing ballad style, began to give the French a taste for unaffected and flowing melody. DUNI (who has been already mentioned as the rival of Pergolesi,) was the first Italian composer who was successful in France. In 1758 he began to produce a series of French comic operas, which became popular. PHILIDOR and MONSIGNY composed a number of comic operas, in the Italian style, which still further influenced the national taste; and the affections of the French were at last weaned from Rameau by the operas of GRETRY.

This pleasing composer was born at Liege in 1741. After receiving the best musical education which that place afforded, he went, at the age of eighteen, to Rome, where he pursued his studies with great ardour for eight years. He then went to Paris, and, in 1768, produced his first opera, *Le Huron*, founded on Voltaire's tale of that name, and written by Marmontel. It was received with great applause; and his second piece, *Lucile*, was still more successful. His popularity soon became unbounded; and he produced about thirty comic operas, which, for a time, excluded almost all other music from the French theatres. Two of them, *Zemire et Azor*, and *Richard Cœur de Lion*, were adapted to the English stage, and rendered Grétry's name popular in this country. At the time of the Revolution, he entered warmly into the spirit of the time, and composed several of those airs which contributed so much to heighten the excitement of the people. He was, however, a man of an amiable and irreproachable character, and was generally beloved and respected. He died in 1813.

The airs in Grétry's operas are simple, elegant, expressive, and remarkable for the care with which the music is adapted to the meaning and accent of the poetry. To this department of his art he paid the utmost attention, and the observations upon it in his *Essais sur la Musique* * deserve the consideration of every vocal composer. His orchestral accompaniments are thin, but effective; and his best operas may still be listened to with much pleasure. One of them, in particular, *La Caravane du Caire*, continues to be a stock-piece at the French opera.

* This work (published at Paris in 1797), though somewhat disfigured by vanity and egotism, contains a great deal of valuable and interesting matter. The author's autobiography is delightful.

In 1774, GLUCK arrived in Paris, recommended to the young queen by her brother, the Emperor Joseph. He began his career in France with *Orphée*, a translation of his Italian opera of *Orfeo;* and this was followed by *Iphigenie en Aulide*, *Alceste*, and *Armide*. These pieces were rapturously received by the Parisians, on account of their forcible, energetic, and dramatic character. They were applauded, too, by the partisans of the French school, as being more in the French than the Italian style. The cry was, that Gluck had revived the music of the ancient Greeks, and was the only musician in Europe who knew how to express the passions ; and the journals were filled with his praises, and with violent attacks on the Italian music, when Piccini arrived in 1776.

The partisans of the Italian school immediately rallied round Piccini. Marmontel, who, in consequence of his predilection for the Italian style, had warmly supported Grétry, for whom he had written several pieces, now determined to do a similar service to Piccini. He resolved to take Quinault's beautiful operas, clear them of episodes and superfluous details, and modernize their form by the addition of airs, duets, monologues in accompanied recitative, and chorusses, and then get them set to music by Piccini. In this manner he re-composed the opera of *Roland*, and set Piccini to work upon it. The Italian composer did not know a word of French ; and Marmontel, in his ardour, undertook the task of teaching him. The account he gives of their course of study is interesting and instructive. "Imagine," says Marmontel, in his *Memoirs*, "the trouble I had, in giving these lessons. Line by line, word by word, I had everything to explain ; and when he had laid hold of the meaning of a passage, I recited it to him, marking the accent, the prosody, and the cadence of the verses. He listened eagerly ;

and I had the satisfaction to see that what he heard was carefully noted down. His delicate ear seized so readily the accent of the language, and the measure of the poetry, that, in his music, he never mistook them. It was an inexpressible pleasure to me to see him practise, before my eyes, an art, of which I had, till then, no idea. His harmony was in his mind. He wrote his air with the utmost rapidity; and when he had traced its design, he filled up all the parts of the score, distributing the traits of melody and harmony just as a skilful painter would distribute, on his canvas, the colours, lights, and shadows of his picture. When all this was done, he opened his harpsichord, which he had been using as his writing-table; and I then heard an air, a duet, a chorus, completed in all its parts, with a truth of expression, an intelligence, a unity of design, a magic in the harmony, which delighted both my ear and my feelings."

Roland was performed with great success, and obtained the admiration of all, except the determined partisans of Gluck. A furious war raged between the two parties. The *literati* ranged themselves on either side. The press groaned, and the journals teemed, with pamphlets and dissertations, not more remarkable for zeal and violence, than for entire ignorance of the subject. The friendly intercourse of society was limited to the adherents of the same party; and no door was opened to a visitor till it was known whether he was a *Gluckist* or a *Piccinist*. It was fortunate, however, for the cause of music, that each of these eminent men had partisans sufficient to afford him effectual support; and hence the works of both were successfully performed.

Piccini's second opera, *Atys*, was not less favourably received than *Roland*. But in his next essay, in which he was brought into direct collision with his rival, he was not so fortunate. The director of the opera had

furnished each of the composers with a poem on the same subject, "Iphigenia in Tauris." The piece given to Gluck was full of the horrors which he could express with so much energy; Piccini's was an inferior production, and of a softer character. When they came to be performed, Piccini's music appeared slight and feeble, in consequence of the strong impression which had been made by that of Gluck. This comparative failure, however, was compensated by the triumphant success of *Didon*, the poem of which was written for Piccini by Marmontel.

The rivalry of these great musicians, and even the feud which it occasioned, were ultimately favourable to the progress of French taste. The feud passed away; while the public, from hearing the finest specimens of the German and Italian school, became more and more capable of feeling and appreciating the beauties of both. From that time to the present, an uninterrupted series of distinguished composers, both Italian and German, have devoted their talents to the French lyric theatre, and their labours have been successfully emulated by native artists. Among the foreign composers, the most distinguished are, Sacchini, Winter, Spontini, Rossini, and Mayerbeer, all of whom have already been mentioned; and CHERUBINI, to whom the French school is especially indebted for its present excellence. Though born and educated in Italy, this great musician is naturalized, by long residence, in France, where he has produced his celebrated operas of *Les Deux Journées*, *Lodoiska*, *Elisa*, and *Anacreon*, and several sublime compositions for the Church; and where his exertions have contributed to the formation of one of the finest institutions for musical education in Europe. Among the native dramatic composers, the most eminent are MEHUL, (the favourite pupil of Gluck,) BERTON, CATEL, LE SUEUR,

KREUTZER, BOIELDIEU, and AUBER, all of whom have produced works worthy to vie with those of their Italian and German rivals. Boieldieu, whose death took place last year, has produced a greater number of popular pieces than any composer since Grétry. The most fashionable composer of the present time is AUBER, the author of *Masaniello*, *Fra Diavolo*, and other well-known pieces.

The excellence of the French school of composition is, as yet, almost confined to dramatic music. In church music it possesses nothing but a few productions of GOSSEC, LE SUEUR, and CHERUBINI; and France does not appear to have given birth to a great organist since the days of Couperin and Marchand. Neither is the French school distinguished for composers of instrumental music. The only name of eminence in this department, is that of ONSLOW, whose quartets and quintets are ranked, by many competent judges, immediately after those of Haydn, Mozart, and Beethoven. The works of Handel, however, and other German and Italian ecclesiastical writers, as well as the orchestral compositions of the Germans, are now regularly studied, and admirably performed. The French can boast of a multitude of great instrumental performers, particularly on the violin. The names of KREUTZER, BAILLOT, RODE, LAFONT, and DE BERIOT, attest the excellence of the French school in this respect. They are rich, too, in didactic works on music. The various treatises of CHORON, REICHA, and CATEL, on the science of harmony and every branch of composition, and the books of instructions for singers and performers on all instruments, drawn up under the direction of the Conservatory, are in general use, not only in France, but in every other country where music is cultivated.

CHAPTER XXII.

THE ENGLISH GLEE.—PRINCIPAL GLEE COMPOSERS.—ENGLISH DRAMATIC MUSIC DURING THE PRESENT CENTURY.

THE *Glee* may be considered as peculiar to England. Other countries may afford scattered specimens of this description of music, but it is in this country only that it has engaged the attention of the most distinguished composers. Almost every English musician of eminence has written Glees; and men of great genius have devoted themselves exclusively to their production. Hence we are in possession of a body of vocal harmony, which furnishes one of the most elegant and refined of our social recreations.

The word *Glee*, as indicating a particular form of musical composition, appears to have been first used in a work published by Playford, in 1667, consisting of "Dialogues, *Glees*, Ayres, and Ballads, of two, three, and four voices." Burney defines a Glee, in its original sense to be, "a song of three or more parts, upon a gay or merry subject, in which all the voices begin and end together, singing the same words:" and he adds,—"When subjects of fugue or imitation occur, and the composition is more artificial than simple counterpoint, it less resembles a *Glee* than a *Madrigal*, which it might with more propriety be called, if the words are serious; for *a serious Glee* seems a solecism, and a direct contradiction in terms: the word *Glee*, in Saxon, German, and English dictionaries, ancient and modern, implying *mirth, merriment*, and, in old authors, *music* itself." This definition of the Glee, in its oldest form, seems correct, and establishes the distinction between the *cheerful Glee* and the *Catch*. Both were songs in three or more parts,

upon gay subjects; but, in the one, the voices began and ended together, while, in the other, they took up their parts in succession. But Burney overlooks the true distinction between the *serious Glee* and the *Madrigal*. The Madrigal was intended to be sung by the whole of a convivial party, or as many as could make any use of the music-books, which were handed round the table; and this, which Morley describes as the original mode of performing Madrigals, has been continued to the present time by the Madrigal Society. When pieces were composed, in order to be sung by two, three, or four persons, for the entertainment of the rest of the company, they were called Dialogues, Catches, and Glees, or two, three, or four part songs. This species of vocal harmony of a single voice to each part, at first chiefly confined to subjects of a lively character, and of a simpler construction and more rhythmical melody than the Madrigals, was found by degrees to be adapted to a greater range of subjects, and capable of more elaborate treatment; and hence the apparent anomaly of the *serious Glee*. But a serious Glee could not with propriety be called a Madrigal. There is this essential distinction between them, that the one is a piece of choral harmony, while the other is for single voices. A Madrigal might (though with diminished effect) be sung by single voices; but a Glee could not be sung as a chorus. The apparent solecism in the phrase, "serious Glee," is one of a thousand instances of a word coming to receive an acceptation different from its original meaning. Glee, as a musical term, means a piece for three, four, or five single voices, unaccompanied by any instrument, without reference to the subject of the words. As this species of composition was more and more cultivated, the subjects became more various; and we have Glees of a pathetic, grand, and (as in the

case of Webbe's unrivalled "When winds breathe soft,") even devotional character.

Having already noticed the principal composers for the church and the theatre who also cultivated Glee writing, it remains to speak of some of the most distinguished of those who have chiefly or exclusively devoted themselves to it.

About the middle, and in the latter part of, the last century, there were a number of glee composers, whose names are preserved by their beautiful and still popular compositions. Among these were ATTERBURY, the author of the charming round, "Sweet enslaver," and the glee, "Lay that sullen garland by thee;" BAILDON, author of "When gay Bacchus," and "Adieu to the village delights;" DANBY, author of "When Sappho tun'd," and "Awake, Æolian lyre;" PAXTON, author of "Go, Damon, go," "How sweet, how fresh," and "Breathe soft, ye winds;" and SPOFFORTH, author of "Hail, smiling morn," "Where are those hours," and "Lightly o'er the village green." To the same period belong the compositions of Dr. HARRINGTON, of Bath, among which the simple and elegant round, "How great is the pleasure;" the humorous catch, "Old Thomas Day;" and the charming duet, "Sweet doth blush the rosy morning," have always enjoyed the greatest popularity. DR. BENJAMIN COOKE, too, the eminent and amiable organist of Westminster Abbey, will be long remembered by his beautiful glees, "Hark, the lark at heaven's gate sings," and "How sleep the brave."

The EARL OF MORNINGTON, the father of the Duke of Wellington, is the author of several of our most beautiful glees. He was born in 1720, and was remarkable, when a child, for his musical precocity, of which a number of instances are recorded by the Hon. Daines Barrington. His father, who was a tolerable performer

on the violin, used to amuse the child, then in his nurse's arms, by playing to him; and the boy took great delight in papa's fiddling. Dubourg, an eminent violinist of that day, being on a visit at the house, Mr. Wellesley was handing him his violin, but the child would not suffer him to take it till his little hands were held. After having heard Dubourg, however, there was still more difficulty in persuading him to let Dubourg return the violin to his father; and the child would never afterwards allow his father to play while Dubourg was in the house. Among Lord Mornington's compositions, the most popular are the glees, "Here in cool grot," "Gently hear me, charming maid," "Hail, hallowed fane," and "Come, fairest nymph." His catch, "'Twas you, sir," is very lively and amusing.

SAMUEL WEBBE, the greatest of our glee composers, was remarkable for his ardour in the pursuit of general knowledge, and his great attainments as a linguist. He was born in 1740. In 1794 he was appointed secretary to the Noblemen and Gentlemen's Catch-Club, which situation he held till his death, in 1817. He is the author of above a hundred glees and part-songs, a great number of which are of the highest excellence. His "When winds breathe soft" is a musical picture full of beauty, and of grandeur approaching the sublime. Among his other productions, "Hence all ye vain delights," "The mighty conqueror of hearts," "Discord, dire sister," "Glorious Apollo," "If love and all the world," "Thy voice, O harmony," "Come, live with me," "Swiftly o'er the mountain's brow," and the "Ode on St. Cecilia," may be considered the greatest, though there are many others hardly, if at all, inferior.

DR. CALLCOTT exceeds Mr. Webbe in the number, and approaches him in the quality, of his glees. He was born in 1766, and commenced his musical career at

the age of eighteen, when he appeared as a candidate for the prize given by the Catch-Club. In 1786, he was admitted an honorary member of that club; on which occasion he sent in, as a candidate for prizes, nearly a *hundred* compositions; a proceeding which produced the natural consequence of a resolution by the club limiting the number of compositions from any one candidate, to twelve. Callcott was rather unreasonably offended at this, and declined, for a time, to write for the club; but in 1782 he sent in twelve pieces, the full number allowed, and gained *all* the prizes of the year,—a circumstance unprecedented in the history of the club. From that time till 1793, when the Catch-Club ceased to give prizes, he contined regularly to send in compositions to the club, and gained a great number of medals.

In 1787, he joined Dr. Arnold and a number of gentlemen, both professional and amateurs, in founding the Glee-Club, which held its first meeting at the Newcastle Coffee-house on the 22nd of December of that year.

In 1800 he obtained the degree of doctor of music, at Oxford. Soon after this time, his strength, both of body and mind, began to give way under the excessive labour to which he subjected himself. He was not only an indefatigable composer, but an industrous teacher; and he had also engaged in preparing materials for a musical dictionary. Finding himself, however, unable to accomplish an undertaking of such magnitude, he wrote his *Musical Grammar;* a little work in which the rudiments of music are clearly and judiciously expounded. This was his last work of any consequence. His faculties sank under such unremitting exertions; and he spent several years in a state of entire seclusion. His mind afterwards recovered its tone, and he was again able to mingle in society, and resume his professional pursuits.

But this lasted but a short while: he relapsed into mental imbecility, and died on the 15th of May, 1821. A collection of his glees, catches, and canons, in two volumes, was published in 1824, by his son-in-law, Mr. Horsley, who has prefixed to it an ably written and very interesting sketch of the composer's life. Nothing can be more pleasing than the view which the biographer gives of the character of his distinguished relative; and its correctness is vouched by the esteem and affection in which he was held by his professional brethren and his numerous friends. "If Dr. Callcott," says Mr. Horsley, "was entitled to our admiration as a musician, he had the strongest claim to reverence as a man. By nature he was kind, gentle, and beneficent. He had no enemies,—he could have none. Violent and malignant passions never found any place in his heart; but whenever troubled by the folly or indiscretion of mankind, his sentiments on the occasion were always those of one whose philosophy is excited by Christianity."

No glees are more popular, or in more general use among amateurs, than those of Callcott. His style is less elevated and profound than that of Webbe; but he combines natural, pleasing, and frequently very expressive, melody, with sound harmony and ingenious contrivance. Some of his glees are slight, and appear to have been hastily written; and others have been produced when his imagination was not very active: but a great many, the produce of his happier moments, —such as "Queen of the valley," "The red-cross knight," "In the lonely vale of streams," "The May-fly," and "The friar of orders gray," are worthy of all the admiration they have received. He composed two or three songs, or cantatas, with orchestral accompaniments; one of which, "Angel of life," written for the celebrated Bartleman, enjoyed unbounded popu-

larity in the days of that unrivalled bass-singer, but has hardly been attempted by any of his successors.

Some beautiful glees were produced between thirty and forty years ago, by Mr. R. J. STEVENS, organist of the Charter-house. Among these, the most remarkable are "Some of my heroes are low," "Ye spotted snakes," "It was a lover and his lass," "O mistress mine," "Crabbed age and youth," and "From Oberon in fairy-land." These productions are exceedingly original, and indicative of a rich and poetical fancy. Mr. STAFFORD SMITH, a pupil of Dr. Boyce, composed a number of fine glees, about the end of the last century. His "Return blest days," and "Blest pair of sirens," will always hold a high place in English vocal music.

The reputation of the English school of vocal harmony is fully supported by the composers of the present day. Mr. HORSLEY, by his beautiful and classical productions, has placed himself in the highest rank of glee-writers. Mr. W. BEALE, among other excellent works, has made one of the few successful attempts, in modern times, to compose a madrigal. His "Awake, sweet muse," (which gained the prize-cup given by the Madrigal Society, in 1813,) is worthy of the age of Elizabeth. SIR JOHN ROGERS, the present president of that society, and a *dilettante* of the highest attainments, has produced several admirable compositions in this style, which are full of invention and taste, and deeply imbued with the spirit of "the olden time." Mr. SAMUEL WEBBE, jun., Mr. JOLLY, organist of St. Peter's chapel, and Mr. WALMISLEY, organist of St. Martin's-in-the-Fields, are the authors of several excellent glees. Mr. BISHOP, though he has devoted his talents chiefly to the theatre, has distinguished himself in this style of composition. SIR JOHN STEVENSON

was a voluminous and popular glee-writer; but his productions are of two flimsy a structure to be lasting.

The weight of the English school of dramatic music, since the beginning of the present century, has rested chiefly on the shoulders of Mr. BISHOP. From the death of Storace, in 1796, to the commencement of Mr. Bishop's career, in 1806, the composers for the theatre were MAZZINGHI, REEVE, and BRAHAM. *Paul and Virgina, The Turnpike-gate,* and several other operas, were composed by Mazzinghi and Reeve jointly; and the most favourite pieces in *The Cabinet, The English Fleet, Kais,* and *The Devil's Bridge,* were composed by Braham. These operas contained many elegant and pleasing airs, and were very popular for a time; but they were unable to supersede the works of Arne, Arnold, Storace, and Dibdin, which still kept their place as stock-pieces in all our theatres. Bishop's first productions at once established his reputation. During a period of above twenty years he produced, in rapid succession, a multitude of operas and other musical pieces, almost all of which were more or less successful and many of the meminently so. By adapting to the English stage Mozart's *Don Giovanni* and *Figaro,* and Rossini's *Barbiere di Siviglia,* he strengthened the growing taste for foreign dramatic music, and created that demand for Italian and German productions which ultimately injured his own popularity. His opera of *Aladdin,* which appeared at Drury-lane in 1826, at the same time that Weber's *Oberon* was brought out at Covent-garden, proved unsuccessful. Since that time he has not produced any work of consequence; and a supply of musical pieces has been obtained chiefly by means of adaptations from the German and Italian stage.

The name of Bishop will always hold a high place in the history of English music; but his permanent fame will rest on his earlier works,—on *The Maniac; The Knight of Snowdon; The Virgin of the Sun; The Miller and his Men;* and *The Slave.* In these admirable operas we find pure, expressive, and forcible English melody, combined with the depth and solidity of the German school. They contain many scenes and concerted movements worthy of Mozart; and their rich and varied, yet chaste and unobtrusive, orchestral accompaniments, are in the style of that master. All Bishop's pieces, indeed, contain traits of genius, and passages worthy of a great artist; but, in many of them, these are very thinly scattered. In truth, he did injustice to his own fame by the excessive haste and rapidity with which he wrote. Holding the situation of composer and director of the music in Covent-garden theatre, he seems to have considered it his first duty to supply, as far as he could, the insatiable demand for novelty; and, for a succession of years, he produced five, six, seven, and eight musical pieces annually. Having thus tasked himself to write unceasingly, regardless of the will of Minerva, and without considering whether or not he was in the vein, it is not surprising that he should have filled his scores with crudities and common-places, alike unsatisfactory to the learned and unlearned. He thus lowered the character of English music, more especially when contrasted with the works of Mozart, Rossini, Weber, Winter, Paër, and other foreign masters, with which the public was daily becoming better and better acquainted. Still, however, his early and classical works are a sufficient basis for a high and lasting reputation; and, if the rich stores of the older English music are ever again resorted to, these works will not be overlooked.

There is some appearance of the English school of

dramatic music being raised from its present state of depression. Mr. BARNETT's opera of *The Mountain Sylph*, brought out last season at the English Opera-house, has been performed, we believe, more than a hundred times, to crowded audiences. Mr. LODER's *Nourjahad* has also had a considerable run; and Mr. THOMSON's *Hermann*, though, in consequence of the faults of the drama, and a very defective performance, it was less successful than these other pieces, was not inferior to them in musical merit.

The system of adapting foreign operas to the English stage is still pursued; and we should be sorry to see it discontinued, were it carried on with judgment and discretion. Its effect has been to improve the public taste, and to stimulate our native artists to exertion. But the pieces recently introduced belong to the present degenerate Italian school: the managers of our theatres having been tempted, by the applause which these pieces received at the Italian Opera-house, without considering that this applause was bestowed, not on the insipid music, but on the florid and brilliant execution of the Italian performers, which our singers (with one or two exceptions,) cannot imitate without making themselves ridiculous*. The success of these pieces, therefore, has by no means answered the expectations with which they were brought out; and thus the evil will probably bring its own remedy. It is common to accuse the English public of an unjust preference of foreign artists, to the neglect of native talent. We cannot discover any ground for this charge. We do not know an instance of a foreign opera, produced in an English dress,

* This is not said disparagingly. The art of embellishing an air with chaste and elegant ornaments is quite different from that of covering it all over with gaudy frippery, and is acquired by a very different course of study.

having gained unmerited popularity, or of an English opera having suffered unmerited neglect. The English public have naturally preferred masterly works, imported from abroad, to crude, hasty, and shallow pieces produced at home; and now they show themselves equally ready to prefer an excellent opera of Barnett to a poor one of Mercadante. Let our dramatic composers study their art assiduously and deeply; let them write with a view to permanent reputation as well as present gain; and they will have nothing to fear from foreign rivals.

CHAPTER XXIII.

PRESENT STATE OF MUSIC IN ENGLAND.—THE PIANO-FORTE. CLEMENTI.—CRAMER.—THE ORGAN.—COMPOSITION OF INSTRUMENTAL MUSIC.—THE VIOLIN.—VOCAL PERFORMERS.—INSTITUTIONS.—ANCIENT CONCERT.—PHILHARMONIC SOCIETY.—VOCAL SOCIETY.—SOCIETY OF BRITISH MUSICIANS.—MUSICAL PUBLICATIONS.—CONCLUSION.

Mr. John Cramer, in the preface to the last edition of his invaluable *Studio per il Piano-forte*, says, that "it is not unreasonable to suppose that our hereditary acquaintance with, and the frequent performances of, Handel's works, have, in this country, offered an effectual resistance to the evil influence of the florid and vitiated style of the modern Italian school, which has been so unfortunately and perniciously diffused over the whole Continent; for nowhere are Handel's works so well understood, and so well performed, as in England." This remark, though expressed in general terms, is especially applicable to the subject of which the writer is treating,—the style of composition for, and performance on, the piano-forte; and it is gratifying to have such conclusive testimony to the superiority of English taste in this great branch of instrumental music.

The harpsichord, the precursor of the piano-forte, did not possess the powers, or attain the importance, of the latter instrument. There was little music written expressly for the harpsichord by composers of the first class; and by them it was used as subsidiary to the organ. The first remarkable compositions for the harpsichord are those of Frescobaldi, who flourished about the middle of the seventeenth century, and who was also the greatest organist of his day. When we add to his pieces those of Domenico Scarlatti, Handel,

Sebastian and Emanuel Bach, Paradies, and a few minor composers, we have all the harpsichord music, of any consequence, that preceded the time of the celebrated Clementi, the father of the piano-forte. As soon as it became known, its powers of *sostenuto* and expression, of which the harpsichord was destitute, led to the abandonment of that instrument.

Muzio Clementi was born at Rome in 1752. He was brought to this country when little more than a boy; and, having resided in England during almost the whole of his long life, may be looked upon as an English musician. He had made considerable proficiency in music before his arrival; but it was in this country that he prosecuted those studies which raised him to the summit of his art. He was indefatigable in the study of the works of Corelli, Alessandro and Domenico Scarlatti, Handel, and Sebastian Bach, and the harpsichord lessons of Paradies, then very popular in England. He became, by the common consent of the whole musical world, the greatest performer on the piano-forte of his time; and, though, in his latter years, he was rivalled by younger men, he has never yet been surpassed. Indeed, he may be said to be the founder of the modern school of the piano-forte, not only by means of the great players whom he has instructed, but by his works, which have been studied throughout Europe. John Cramer, Field, of Petersburg, and several eminent foreign performers, were his pupils; and many of the first pianists of the age (including Beethoven himself) have acknowledged that they had, in a great measure, formed themselves on his works. Clementi died in 1833, full of years and honours, due not only to his exalted station as an artist, but to his high intellectual and moral qualities as a man.

Of John Baptist Cramer we have already had

occasion to speak. He, too, though a foreigner by birth, is an English musician. He was brought to this country in his childhood, by his father, William Cramer, of Manheim, the celebrated violinist, about the year 1772; and (with the exception of occasional visits to the Continent) lived constantly in England till the present year, when he retired from the exercise of his profession, and fixed his residence at Munich. He was a pupil of Clementi; but many of his peculiar beauties (in so far as they can be ascribed to anything but his own genius,) were derived from his assiduous study of the music of Mozart.

To the labours of Clementi and Cramer, aided by their younger coadjutor, Moscheles, must, in a great measure, be ascribed the comparative purity of the English school of the piano-forte. Their admirable didactic works are a body of studies in which nothing is wanting that is requisite to form a finished player; and they all lay the foundation of their instructions in the works of the old masters. Students thus imbued with solid knowledge and good taste, are in little danger of being corrupted by the shallow and frivolous style which, springing from Vienna and Paris, is spreading itself over Europe. Our principal public performers, Mrs. ANDERSON, NEATE, POTTER, and BENNETT, and a great number of excellent teachers, not only in London, but all our principal towns, belong to the school of these great masters, and follow their footsteps in tuition. The florid and showy style, fashionable at Vienna and Paris, has its votaries here also; but their number is comparatively small, and does not seem to be increasing.

The organ, the noblest of instruments, is successfully cultivated in England. Our organists rival those of Germany, and are very superior to those of any other country. The low state of the organ in France is ad-

mitted by French writers themselves; and the Italian organists profane their churches, and degrade the instrument, by playing upon it, by way of voluntaries, marches, waltzes, and overtures of operas. In England, the dignity of the organ has been sustained by the purity of our ecclesiastical school of music. Our chief composers for the church, down to the present day, have been masterly performers on the organ: and, owing to the example and influence of SAMUEL WESLEY, (the Sebastian Bach of the organ,) and other great organists of the metropolis, the cathedrals and churches, throughout the kingdom, are supplied with organists who are not only able performers, but sound and enlightened musicians. They are generally musical instructors; and it is owing to them that (as John Cramer has said) the works of Handel are nowhere so well understood and performed as in England.

The composition of instrumental music, either for a full orchestra, or in the form of concerted pieces for instruments, has not yet been successfully cultivated in England. We have no symphonies, quartets, or quintets, that have attracted attention even among ourselves; and our dramatic composers, though some of them are able to employ the orchestra effectively as an accompaniment, hardly ever fail, in their overtures, to show their deficiency in instrumental composition. To excel in this branch of the art demands a depth and variety of knowledge, and a command of the resources of harmony, which, till very lately at least, has been unattainable by the imperfect means of education which England has furnished to musical students; and they have, moreover, to contend with the stupendous works of the German school, the excellence of which appears to the public, as well as to themselves, to be unapproachable. This produces the double disadvantage of de-

pressing their own energies, and of preventing their productions from having an indulgent, or perhaps even a fair, hearing. If a symphony, an overture, or a quartet, by a native aspirant for musical honours, is performed in public, the question ought to be, not whether it is comparable to the works of Haydn, Mozart, or Beethoven, but whether it contains sufficient originality, ingenuity, learning, and beauty to please, in spite of the defects incident to youth and inexperience, and to give good assurance of future excellence. There is even more pleasure in listening to music of this description, and in contributing, by liberal approbation, to the encouragement of rising talent, than in enjoying the most consummate work of the greatest master. The most severe and captious criticism proceeds from inferior artists and superficial amateurs; while the most eminent and accomplished musicians show alacrity in discovering beauties, and in putting the kindest construction on the existence of faults. Our musical students have now the means of ample instruction; and its fruits are apparent in recent instrumental compositions of such merit as to show that their authors, if encouraged to persevere, are capable of raising the English school to distinction even in this arduous department of the art.

England has produced few great performers on the violin. The uninterrupted succession of great solo-players, from Italy, Germany, and France, appears to have prevented our countrymen from cultivating the violin further than as an orchestral instrument. Our only native violinist, of high and established reputation as a concerto-player, is Mori, a pupil of Viotti, and one of the preservers of his pure and admirable school. As an orchestral leader, François Cramer has long held the first place; and Weichsell, Mori, and Loder of Bath, are also highly distinguished in this respect.

Among our younger violinists, BLAGROVE has distinguished himself by his talents both as a solo-player and a leader. As a violoncellist, LINDLEY has, for many years, been unrivalled for richness and beauty of tone, amazing power of execution, and skill and judgment as an orchestral player. In DRAGONETTI, we possess the greatest master of the double-bass that has ever existed; and in NICHOLSON, WILLMAN, COOKE, MACKINTOSH, HARPER, PLATT, and others, we have a body of performers, on wind instruments, not to be equalled in Europe.

It is a prevailing custom among foreigners, and too common among ourselves, to undervalue the English school of singing. It has already been seen, however, what was the opinion of the candid and liberal Weber on this subject; and it may be added, that the English singers, in general, have the advantage over the Italians, of being sound and accomplished musicians. Mrs. BILLINGTON was one of the finest performers on the piano-forte of her day; Mrs. DICKONS was remarkable, even in her childhood, for the manner in which she played the most difficult compositions of Bach and Handel; and Miss PATON (now Mrs. WOOD) had become a finished piano-forte player before she devoted herself to vocal music. BARTLEMAN, the greatest bass-singer that England has produced, owed much of the grandeur of his style to his profound knowledge of the most sublime compositions of every age and country. The wonderful versatility of BRAHAM, who is alike unrivalled in all descriptions of music, from the divine strains of Handel to a popular ballad, is derived from the extraordinary extent and depth of his musical learning. HORN is the author of many vocal pieces, remarkable not only for their beauty, but the masterly style in which they are written. BELLAMY, VAUGHAN, KNYVETT, E. TAYLOR,

Horncastle, Sapio, Phillips, Seguin, Parry, Mrs. Knyvett, Madame Vestris, Mrs. Seguin, Miss Masson, and Miss Clara Novello are excellent musicians as well as distinguished vocalists; and, indeed, there is scarcely one of our singers of any pretensions who would not be ashamed of the ignorance frequently betrayed by eminent Italian vocal performers. Since the retirement of Miss Stephens, and the absence of Mr. Braham and Mrs. Wood, our stage has been deficient in vocal strength; but it has been powerfully reinforced by the appearance of several young performers of great talent. Our present singers would be fully adequate, if united in one body, to the performance of the best and most arduous dramatic music; but they are divided among a number of theatres, not one of which, consequently, is able to get up an opera in a satisfactory manner. If we had in substance what we have in name—an English Opera-house—a theatre dedicated to the performance of the national musical drama, while the other theatres divided among themselves the other departments of the stage, we might expect not only to have operas, but every kind of dramatic entertainment, better performed than at present, when each theatre, endeavouring to grasp at everything, maintains a motley, but numerous and expensive company, whose strength can never be brought into combined action, and the separate sections of which are incompetent to do anything well.

The principal institutions in London for the advancement of music are, the Concert of Ancient Music, the Philharmonic Society, the Royal Academy of Music, the Vocal Society, and the Society of British Musicians.

The Concert of Ancient Music was established in the year 1776, for the purpose of preserving, by means of regular performance, the great works of the

older masters, which might otherwise, through the desire of novelty, be allowed to fall into oblivion. This institution is under the immediate direction of a body of noblemen, and has always engaged the highest patronage, which, upon the whole, it has merited. The orchestra, vocal and instrumental, embraces the greatest talent that can be obtained; and some of the magnificent compositions of the last two centuries are heard at these concerts in all their grandeur. But their management is now liable to the charge of want of energy, activity, and research. No trouble is taken to bring to light the innumerable gems that lie hid in the vast stores of ancient music; and the performances consist of little more than a monotonous repetition of a few pieces of Handel and other masters, which have become familiar to everybody who has the slightest knowledge of music. This is a perversion of the object of the institution, and a mere waste of the ample means at its disposal.

The PHILHARMONIC SOCIETY was established in 1813, by a number of the most eminent members of the musical profession, for the improvement of the highest class of instrumental music, by means of the study, and public performance, of the symphonies, overtures, quartets, and other concerted instrumental pieces of the greatest masters. It is a law of this society that the profits derived from its concerts shall be applied to the purposes for which the institution was formed, and never to the personal emolument of the members. Vocal music forms a part of the concerts, not as belonging to the objects of the institution, but as being necessary to make them attractive to a public audience. The society is carried on with great spirit and success. It has formed an orchestra comprising a splendid assemblage of talent, and universally admitted to be

at least equal, if not superior, to any orchestra in Europe; and it has created a taste for the great symphonies, and other instrumental works of Haydn, Mozart, Beethoven, Cherubini, Spohr, &c., which were previously unknown in England.

The ROYAL ACADEMY OF MUSIC, formed upon the plan of the British Institution for the encouragement of Painting, was established in 1823, with the object of promoting the cultivation of music among the natives of this country, and of affording the means of complete instruction in the art to a limited number of pupils. The regular students (who, before being admitted, must show some aptitude for music,) board in the house of the institution, and, besides their musical tuition, receive instructions in some of the more essential branches of general education. There are also extra students, who do not board in the house, and pay for their tuition according to a higher rate than the regular students. This institution has been successfully and beneficially conducted. Several of the original students have already attained distinction in their profession; and, from the talent exhibited at the public concerts of the academy, there is every reason to believe that some of the present pupils will do honour to their *alma mater*. The pieces performed at these concerts, however, seem to indicate a somewhat exclusive preference of theatrical music and of the foreign schools; but music chosen with the view of attracting an audience, does not, perhaps, give a just idea of the private studies and practice of the pupils.

The VOCAL SOCIETY, founded in 1832, is an association of the most eminent vocal performers in the metropolis, for the cultivation of vocal music. They admit music of every denomination, whether ancient or modern, sacred or secular, foreign or English, provided

it is of a high degree of excellence; and bestow the utmost care upon the correctness and purity of its performance. As might be expected, they give peculiar attention to some branches of music which have experienced unmerited neglect, particularly the madrigals of the sixteenth and seventeenth centuries, and the works of Purcell and other old English masters. The concerts of this society afford a most classical and elegant entertainment, and have already had a beneficial influence on the public taste.

The SOCIETY OF BRITISH MUSICIANS is as yet in its infancy, having been established in 1834. Its object is the advancement of native talent in composition and performance; and its prospectus thus states the views with which it has been formed:—

"In an age like the present, so zealous in exertions for the advancement of the liberal arts and sciences, and in a metropolis so abundant in institutions to promote that desirable object, it is an extraordinary fact, that British music alone has escaped attention—British musicians alone have hitherto been destitute of the advantages such institutions are calculated to afford. While the Royal Academy of Arts, and various other establishments, have shed their fostering influence on painting, sculpture, and their tributary arts, the British musician has been left to his unaided endeavours to combat the unjust prejudices of the unthinking, and to compete with the composers of Continental Europe, provided as they are with every assistance necessary for the development of their genius and the display of their talents. The overwhelming preponderance of foreign compositions in all musical performances, while it can scarcely fail to impress the public with the idea that musical genius is an alien to this country, tends also to repress those energies, and to extinguish that emulation

in the breast of the youthful aspirant, which alone lead to pre-eminence. With a view to supply this deficiency in our public institutions, to encourage the cultivation of the higher branches of the art and science of music, and to rescue merit from obscurity, by affording to all British musicians the means of improvement and publicity—this Society has been established."

A society with such objects as these cannot fail to have the best wishes of every lover of British music. Its first series of concerts has been well attended by the public, and has exhibited proofs of considerable, indeed, in some instances, great, talent among the members. The policy of excluding from the society all musicians but *natives* of Great Britain, and from its concerts all music but the compositions of its members, seems, at least, questionable. But the *working* of the institution will, in a little time, show the tendencies of its regulations; and where errors are found to have been committed, they will doubtless be corrected.

The improvement of music, in all its branches, is much promoted by numberless societies, clubs, and other associations of a private nature, both in the metropolis and the provinces. These form a bond of union, mutually advantageous, between the professional musicians and the amateurs, by establishing among them a social intercourse, and combining them for an object equally interesting to all,—the cultivation of the art to which they are all attached.

An effect of this improvement, and, at the same time, a cause of its further progress, is the increased stimulus which it has given to the publication of valuable and inportant musical works. The splendid publications of Mr. Novello, particularly his great selection from the ecclesiastical works of the old Italian masters, published under the title of *The Fitzwilliam Music*, his collections

of the masses of Haydn and Mozart, and his voluminous edition of the works of Purcell, are evidences, not only of the zeal and talent of this eminent musician, but of a degree of enterprise which would have exceeded the bounds of prudence, unless warranted by the spirit of the time. The recent edition of *The Messiah,* in full score, including the additional accompaniments of Mozart, and of some of Handel's other works; Mr. Edward Taylor's English edition of *The Last Judgment* of Spohr; the new and improved edition of *The Creation,* lately produced under the superintendence of Neukomm; the publication of that composer's oratorios of *Mount Sinai* and *David;* the translation of the theoretical works of Albrechtsberger; and the fine edition of the works of Beethoven now in progress under the superintendence of Moscheles,—form but a part of the works of magnitude which have appeared within these very few years. *The Harmonicon,* a monthly journal, commenced in 1823, and continued for ten years, has contributed greatly to the diffusion of musical taste and knowledge, and forms a record of the present state of music throughout the world, which will be of the utmost value hereafter to historians and other writers on the art. It has been succeeded by *The Musical Library,* which furnishes the public with a monthly selection of the most classical compositions of every school, with the musical intelligence of the day, and much sound and judicious criticism. The elegance of this work entitles it to the attention of the highest classes, and its cheapness brings it within the reach of every one whose taste has received any degree of cultivation. The same observations may be applied to *The Sacred Minstrelsy;* a publication which has just been completed in monthly numbers, and contains a body of sacred music, judiciously selected from

the works of the greatest English and foreign masters, and skilfully adapted to popular sue.

The diffusion of a taste for music, and the increasing elevation of its character, may be regarded as a national blessing. The tendency of music is to soften and purify the mind. The cultivation of a musical taste furnishes to the rich a refined and intellectual pursuit, which excludes the indulgence of frivolous and vicious amusements, and to the poor, a "*laborum dulce lenimen*," a relaxation from toil, more attractive than the haunts of intemperance. All music of an elevated character is calculated to produce such effects; but it is to sacred music, above all, that they are to be ascribed. Music may sometimes be the handmaid of debauchery; but this music never can. Bacchanalian songs and glees may heighten the riot of a dissolute party; but that man must be profligate beyond conception, whose mind can entertain gross propensities while the words of inspiration, clothed with the sounds of Handel, are in his ears. In the densely peopled manufacturing districts of Yorkshire, Lancashire, and Derbyshire, music is cultivated among the working classes to an extent unparalleled in any other part of the kingdom. Every town has its choral society, supported by the amateurs of the place and its neighbourhood, where the sacred works of Handel, and the more modern masters, are performed with precision and effect, by a vocal and instrumental orchestra consisting of mechanics and work people: and every village church has its occasional holiday oratorio, where a well-chosen and well-performed selection of sacred music is listened to by a decent and attentive audience of the same class as the performers, mingled with their employers and their families. Hence the practice of this music is an ordinary

domestic and social recreation among the working classes of these districts; and its influence is of the most salutary kind. The people, in their manners and usages, retain much of the simplicity of "the olden time;" the spirit of industrious independence maintains its ground among them, and they preserve much of their religious feelings and domestic affections, in spite of the demoralizing effects of a crowded population, fluctuating employment, and pauperism. Their employers promote and encourage so salutary a recreation, by countenancing, and contributing to defray the expenses of their musical associations; and some great manufacturers provide regular musical instruction for such of their work-people as show a disposition for it. "It is earnestly to be wished," says a late writer, "that such an example were generally followed, in establishments where great numbers of people are employed. Wherever the working classes are taught to prefer the pleasures of intellect, and even of taste, to the gratification of sense, a great and favourable change takes place in their character and manners. They are no longer driven, by mere vacuity of mind, to the beer-shop; and a pastime, which opens their minds to the impressions produced by the strains of Handel and Haydn, combined with the inspired poetry of the Scriptures, becomes something infinitely better than the amusement of an idle hour. Sentiments are awakened which make them love their families and their homes; their wages are not squandered in intemperance; and they become happier as well as better."

In every class of society the influence of music is salutary. Intemperance may be rendered more riotous and more vicious by the excitement of loose and profane songs, and music may be an auxiliary to the meretricious blandishments of the stage. But the best gifts of nature and art may be turned to instruments of evil; and music,

innocent in itself, is merely abused when it is conjoined with immoral poetry and the allurements of pleasure. "Music," says Burney, "may be applied to licentious poetry; but the poetry then corrupts the music, not the music the poetry. It has often regulated the movements of lascivious dances; but such airs heard, for the first time, without the song or dance, could convey no impure ideas to an innocent imagination: so that Montesquieu's assertion is still in force, that 'Music is the only one of all the arts which does not corrupt the mind.'"

THE END.

LONDON: JOHN W. PARKER, WEST STRAND.

Albrechtsberger (Joh. Georg), einer der gelehrtesten Contrapunktisten der neuern Zeit, wurde 3. Febr. 1729 zu Kloster-Neuburg bei Wien geboren, und hatte im Accompagnement und in der Composition den Hoforganisten Mann zum Lehrer. Nachdem er Organist in Raab, nachher in Maria-Tafeul und später zu Mölk gewesen, ward er 1772 Hoforganist und Mitglied der Musikalischen Akademie, 1792 Kapellmeister an der Stephanskirche zu Wien, wo er auch 7. Mai 1809 starb. Unter seine Schüler im Contrapunkte gehörten auch Beethoven und Seyfried. Seine zahlreichen Kirchenmusiken und Fugen, von denen nur 27 im Druck erschienen, sowie seine „Gründliche Anweisung zur Composition" (Lpz. 1790; 5. Aufl. 1821), werden immer Werth behalten. Seine theoretischen Schriften über Generalbaß, Harmonielehre u. s. w. wurden von Seyfried (3 Bde., Wien 1826) herausgegeben.

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lodie zu setzen. In ältern Zeiten wurden nämlich die Noten blos durch eine Reihe Punkte auf verschiedenen Linien angedeutet; wenn nun eine oder mehre Stimmen zur Begleitung dazu gesetzt werden sollten, mußte gegen eine solche Reihe noch eine andere, und also punctum contra punctum gesetzt werden. In dieser Bedeutung heißt also der Contrapunkt eigentlich nichts Anderes als die harmonische Zusammensetzung, oder die Kunst des Satzes selbst, mehre Stimmen wohlklingend zu vereinigen. Im engern Verstande aber ist er die besondere Art, eine gegebene oder erfundene Melodie mit andern Stimmen zu begleiten. **Einfacher** oder **gemeiner Contrapunkt** heißt in diesem Sinne der musikalische Satz, in welchem die Melodie der höhern und tiefern Stimme nicht miteinander vertauscht wird. Können dagegen diese Stimmen miteinander verwechselt und ohne Veränderung ihres Ganges und ohne Verletzung der Harmonie höher oder tiefer gesetzt werden, sodaß z. B. der Gang im Basse, welcher vorher die Discantstimme blos begleitete, nunmehr diese Stimme selbst als Melodie bekommt, oder hingegen die vorige Melodie der Discantstimme mit dem Gange des Basses, welcher vorher zur Begleitung diente, vertauscht wird u. s. w., so wird dies der **doppelte** oder **vielfache Contrapunkt** genannt. Weil es bei dem doppelten Contrapunkte demnach hauptsächlich auf die Versetzung der einen Stimme in ein anderes Intervall ankommt, so gibt es ebenso viele verschiedene Gattungen des Contrapunkts, als Intervallen zu einer solchen Versetzung der Stimmen vorhanden sind. Man hat daher den doppelten Contrapunkt in der Secunde oder None, in der Terze oder Decime, in der Quinte oder Duodecime, in der Octave oder Decima quinta u. s. w. **Fugirter Contrapunkt** wird die Kunst des Fugensatzes genannt. Die ersten Spuren der contrapunktischen Schreibart finden sich schon im 12. Jahrh. bei Adam de la Hale. Eine wirklich künstlerische Gestaltung erlangte er erst durch die niederländische Schule; doch wurde er von derselben so zur Künstelei verbildet, daß sogar eine päpstliche Bulle diese Art Musik aus den Kirchen verbannte, und Palästrina den Auftrag erhielt, den Versuch zu unternehmen, eine einfache, kunstlosere Musik herzustellen. Zu den vorzüglichsten Lehrern des Contrapunkts gehören Kirnberger, Albrechtsberger, und in neuerer Zeit Swoboda, André, Marx und Hauptmann.

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